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[See article on page 5]

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What They Say

[THE ART DIGEST heretofore has never
printed a letter praising it. Hundreds have
been received, and are on file. It now yields
to vanity and presents a few of them. If all
were printed there would be no room left in
the magazine.]

"Best of the Lot," Says Mr. Pratt—

"I will be delighted to become a life patron of
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of art magazines but am glad to say that I think
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go out to all art lovers, and I wish you the
greatest success in your work."—George D. Pratt,
25 Broadway, New York.

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"Just a line to congratulate you on the won-
derful work you have done with THE ART DIGEST.
It is a most necessary periodical—diversified,
authoritative, and interesting, even thrilling at
times. It is a fine achievement that you have
'put over,' and my hat goes reverently off to you."
—Frank Crowninshield, Editor, Vanity Fair.

Multum in Parvo, Parvum in Multo—

"THE ART DIGEST is the biggest little thing in
the world of art."—John Sloan, New York.

Sir Joseph Duveen's Opinion—

"THE ART DIGEST is one of the art publications
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covered by it as no other periodical covers it,
and it is really what it announces itself to be,
'a compendium of the art news and opinion of
the world.' I do much of my reading while re-
clining in bed, and I keep THE DIGEST handy
for leisurely perusal on such occasions."—Sir
Joseph Duveen.

From a Milwaukee Collector—

"I send you five annual subscriptions from some
of my friends whom I believe will derive both
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Being a great lover of the fine arts, I have been
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believe they are rendering a real service for the
interests of art, yet I believe none of them keeps
me in closer touch with the current art news
than THE ART DIGEST. At the present time the
interest in art is rapidly growing throughout our
country, and I believe that THE ART DIGEST can
become a great factor for the advancement of
art in the future through a large increase in
subscribers, which it so well merits. To this end
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and thus render them, as well as THE ART DIGEST, a real service."—Samuel O. Buckner, Milwaukee.

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"I want to take this opportunity of expressing to you my appreciation of THE ART DIGEST and to tell you that in my opinion it is an admirable publication. From all that I can hear, it has met with a most remarkable and enthusiastic reception. Let me wish you the greatest success in this splendid undertaking."—C. Valentine Kirby, Director of Art, Commonwealth of Pennsylvania, Harrisburg.

"A Wealth of Information"—

"We are certainly delighted with your success. We are pleased with the make-up of your magazine, and the wealth of information it contains. At its last meeting the Columbus Art League decided to provide you with a complete list of its membership. I am sure that many of the members would like to become subscribers."—Karl S. Bolander, Director, Columbus Gallery of Fine Arts.

Both Public and Artists—

"THE ART DIGEST has certainly got the public as well as the artists."—Harley Perkins, Art Critic, Boston Transcript.

Praise from Another "Digest"—

"I have my first copy of THE ART DIGEST and have read it from cover to cover. I must say that it is a wonderful little paper, and so that my copy will not go astray I wish you would have it mailed to my home address instead of the office, where our mail is very large."—R. E. Lepert, Art Director, The Literary Digest.

"In a Class by Itself"—

"We would not be without THE ART DIGEST under any circumstances. It is by far the most entertaining, informative and instructive publication dealing with art that we have, and is quite in a class by itself. It is particularly valuable to us here, situated rather distant from the recognized centers of art activity."—Olin Herman Travis, Director, Dallas Art Institute.

Filling a Critic's Need—

"If THE ART DIGEST continues the policy it has evidenced, it will fill a need unsatisfied by any other art publication in this country, that of revealing general opinion in matters of art the world over, coupled with facts and intelligent information as to exhibitions and activities throughout the United States. From this standpoint THE ART DIGEST is the very publication for which I have been looking ever since I have been associated with the journalistic world in the capacity of art writer and editor. . . . In addition to the news contained therein, I appreciate particularly the advertising policy."—Dorothy Graffy, Art Critic, Philadelphia Public Ledger.

A Necessity, Not a Luxury—

"I wish it were possible to tell you of my keen appreciation of and delight in THE ART DIGEST. How did we ever get on without it? You are to be congratulated for your venture and its success. I gave THE DIGEST to a friend for a Christmas gift last December and she feels just as I do about it. It is one of the things we both count as necessities, not merely luxuries."—Mrs. H. A. Pike, Worcester, Mass.

Lives Up to Its Slogan—

"Inclosed you will find five trial subscriptions for THE ART DIGEST, and I wish to take this opportunity to tell you how much we all enjoy your magazine in our art library here at the University of Washington. Quite a number of students have already subscribed and this list represents others. Your paper, giving as it does concise and up-to-date reviews of the happenings in art, together with a generous supply of illustrations, seems to me to be what your slogan declares, an 'Indispensable Art Magazine.'"—Helen Rhodes, Acting Chairman, Department of Painting, Sculpture and Design, University of Washington.

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"Your intelligent comments and valuations on current works are a great relief in contrast to the super sweet apple sauce of the average art publication."—Phineas E. Painst, Coral Gables, Fla.

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"Your excellent magazine keeps us in touch with the world of art as no other publication has done before."—Mr. and Mrs. S. H. Westfall, Hayward, Cal.

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"I find THE ART DIGEST most informative and written in a delightful literary style which makes facts so interesting that they somehow become a part of resourceful knowledge in spite of the manifold demands of these times on our mind and nerves. The illustrations are particularly clear and beautiful and the calendar of exhibitions is very useful for reference and a good guide when one is travelling."—Mrs. Verner White, St. Louis, Mo.

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European Editor
H. S. CIOLKOWSKI
26, rue Jacob, Paris

Volume III

Hopewell, New Jersey, 1st October, 1928

Number 1

San Francisco Opens Season With a Broad and Varied Exhibition



"Composition," by John C. Atherton.



"Kailua Fisherman," J. H. Gardner Soper.



"The Olive Drape," C. Stafford Duncan.

The new art season opened in San Francisco when the famous old Bohemian Club snapped back into its former place of importance in the art world by holding a Figure-Composition Exhibition open to every artist in California. Of late years the club had restricted its art displays to the work of members and as a consequence had forfeited its ancient reputation as a cradle of art. It has now come back, the critics were full of praise, and the public showed so much interest that the exhibition had to

be continued a week longer than was intended.

Senator James D. Phelan, who is one of San Francisco's most zealous patrons of art, originated the idea of a display that would reveal California's artists in figure composition. He offered three prizes, of \$500, \$300 and \$200. More than 140 canvases were submitted from all over the state, and forty canvases by forty artists were accepted by the jury.

First prize was awarded to "Composition" by John C. Atherton of San Francisco, second to "Kailua Fisherman" by J. H. Gardner Soper of Hollywood, and third to "The Olive Drape" by C. Stafford Duncan of San Francisco. Honorable mention was given Herman Struck, E. Sievert Weinberg, and R. J. Prohaska, all of San Francisco, Everett G. Jackson of San Diego and Douglass Parshall of Santa Barbara. The jury consisted of William H. Clapp, director of the Oakland Art Gallery; Roi Partridge, head of the art department of Mills College; Reginald Poland, director of the San Diego Fine Arts Gallery; Junius Cravens, editor of the *Argus* and art critic of the *Argonaut*, and C. Chapel Judson.

Gene Hailey in the *Chronicle* said the exhibition proved that California had "many

painters and some artists." Florence Wieben Lehre in the *Oakland Tribune* called the exhibition "a good one and—what does not always follow—an intensely interesting one. And this interest is, in great part, due to the exhibition's variety. Academic echoes, a few; impressionism, a little; and of contemporary work which we poorly term 'Modern,' considerable." Junius Cravens wrote in the *Argonaut* that the exhibition was "as varied and broad in its scope as was the Carnegie International."

Ribbon for Utrillo

Maurice Utrillo, French painter, who was once so harassed by poverty that he went insane, and who is therefore sometimes called "the French Blakelock," has been given the red ribbon of the Legion of Honor.

Others so honored include Mme. Jane Poupelet, sculptress; M. Gronkowski, curator of the Petit Palais museum; M. Renfer, engraver; M. Louis Réau, chief of the extension work of the Beaux-Arts; and M. Jean Robiquet, curator of the Carnavalet museum.

Hymen and "Pinkie's" Migration

After ten years of separation, Lord and Lady Michelham have become reconciled. If this reconciliation had taken place three years ago, the newspapers say, the Michelham collection would not have been dispersed, and Lawrence's "Pinkie" would not have come to America to join the Henry E. Huntington collection. They were married in 1919 with the ring which Queen Elizabeth gave the Earl of Essex, and which an American bought and placed on the queen's tomb.

Clive Bell Broadens His Theme

Clive Bell, English art critic, who shares with Roger Fry the distinction of being the foremost proponent of modernism in the language, has written a book on no narrower a theme than "Civilization."

Des Moines' New "Madonna"

In this issue THE ART DIGEST presents on its newly designed first page a reproduction of a painting which has just been acquired by the Des Moines Association of Fine Arts and placed in its growing collection which occupies a gallery at the City Library. It is "Madonna," a work strangely modern, strangely primitive, by the Belgian, Anto Carte, who won a prize at last year's Carnegie International and who this year is a member of the jury of awards.

Some day Des Moines will have a beautiful art museum. Under the presidency of J. S. Carpenter the art association is kindling a love for beauty which, as in other cities, will eventually take glorified form.

An Epochal Show

America never has had a comprehensive exhibition of the work of its sculptors. The cost of such an exhibition has been prohibitive. But now it is to have one. This is the biggest piece of art news that has transpired since the last number of THE ART DIGEST was printed.

The National Sculpture Society is analogous in its sphere to what the National Academy of Design is in painting, but it has found it impossible to arrange national exhibitions because of the great expense attached to the packing and shipping of heavy works of sculpture. It stood sponsor once for an outdoor exhibition in the gardens of the Hispanic Museum, in New York, but few sculptors could afford participation. The Art Alliance of Philadelphia has held two or three very successful outdoor sculpture shows, but again the expense kept the individual artist from making them comprehensive. The National Academy, of course, shows a few pieces at each of its exhibitions, as does the Architectural League, and other exhibition bodies.

But now Archer M. Huntington, who married one of America's best known woman sculptors, Anna Hyatt, has donated \$100,000 to the National Sculpture Society to pay the expenses of a great exhibition to be held next spring in San Francisco at the California Palace of the Legion of Honor, whose director, Mrs. Cornelia B. Sage-Quinton has sponsored the undertaking. Sculptors entering their work will be

put to no expense. Packing and transportation charges will be paid from the fund, even if shipment has to be made from Europe.

It is announced that the showing is to be completely representative, and that no sculptor will be rejected because of his conservatism or his modernism. No prizes are to be awarded.

It is deemed likely that, with this great exhibition organized, other American cities will not forego the opportunity to obtain it. The expense would not be too great, since the sculptures could be replaced in their expensive packings, loaded onto a special train, and conveyed to any other museum. A few thousand dollars raised by local friends of art would accomplish the enterprise.

The California Palace of the Legion of Honor is an ideal place to show this first great assemblage of American sculpture. Its classic halls provide an unexampled setting. The grounds outside form the crest of San Francisco's beautiful Lincoln Park, on heights overlooking the Pacific. Outdoor pieces could have a display worthy of Greece.

Stebbins' Boston Show

Roland Stewart Stebbins, former Boston artist who is now professor of painting at the University of Wisconsin, has returned from a tour of France, Italy, Northern Africa and Spain. He showed some of his canvases at the Galerie Bernheim Jeune in Paris, and in September displayed thirty of them, about 14 by 18 inches, at the Grace Horne Galleries in Boston. The *Transcript* said:

"The painter has the illustrator's viewpoint, trained to a high degree. He sees 'pictures.' . . . His scenes of the crooked streets of Tunis, its people and its market places amply demonstrate this peculiar ability. He gives us people and shows us what they are doing, . . . some alone, others in animated groups, still others merely lounging in Arabic arched doorways. Across the composition he throws a strong shadow and heightens, accordingly, the glaring whiteness of his building's walls. Into almost every canvas creeps a brilliant touch of red."

Worcester's Fourth "No-Jury"

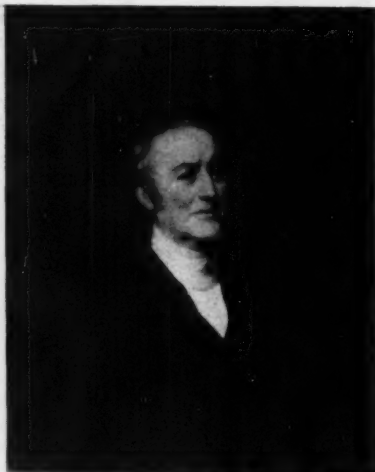
For the fourth successive year the Worcester Art Museum will hold, from Oct. 7 to 28, its unique "no jury" exhibition of works of local artists, art students and craftsmen. Each exhibitor will have the privilege of showing one piece.

The purpose of the exhibition, according to the museum's bulletin, is to further the arts in the community—not only painting and sculpture, but the more practical arts as well. In many cities "independent" shows have been restricted to the so-called fine arts; the weaver, the potter, the lace maker were not invited to contribute. Frequently such exhibitions have been held without the assistance of the art museums; they were made possible by generous gifts of time and money from private individuals. In Worcester the initiative is taken by the museum and the expense is borne by the museum.

George Howland Is Dead

George Howland, American landscape painter, died at his home in Paris. Recently he visited relatives in Massachusetts, and was taken ill on his way home.

He Sleeps Forever Beneath His Pictures



"John Trumbull," by Waldo and Jewett.

On the 172nd birthday anniversary of John Trumbull his remains were solemnly reinterred in the room of the new Yale Gallery of Fine Arts devoted to the collection of historical paintings of the Revolution. Yale thus fulfilled a stipulation made in 1831, when she bought the collection in consideration of an annuity of \$1,000 to keep the 75-year-old painter from poverty. Yale agreed to bury him under his paintings, and his body was placed there in 1843, when he died at the age of 87. For his life's work he had received \$12,000 and a burial spot.

When the fine new Yale Gallery of Fine Arts was erected in New Haven it became necessary to remove Trumbull's bones. At the reinterment John Hill Morgan delivered an address.

When a mere lad Trumbull fought for two years in the patriot army, then, in the midst of the conflict, went to London to study under Benjamin West. He was arrested in reprisal for the execution of Major André. After six months in prison he was released on condition that he leave England. When the war was over he went back to West's tutelage. He conceived then the idea for a series of eight canvases portraying the revolution. Making preliminary sketches for these works in West's studio, he returned to America in order to make actual portraits of his characters. As an instance of his painstaking care, it may be cited that he traveled throughout the nation for years to get this material, that 36 of the portraits in "The Declaration of Independence" were painted from life—all that remained alive—and that of the remaining nine, seven were copies from portraits by others, one was done from memory and one from description.

But Congress wouldn't buy the series, as he had hoped. The nearest he came to his dream was when at the age of 70 he was commissioned to reproduce four of the paintings in immense size for the new Capitol at Washington. He was never trained to paint in such a scale, and the huge murals, 12 by 16 feet, hung in 1826, were unworthy of him. He was essentially a miniaturist, and his art is to be judged by the eight canvases, 20 by 30 inches, and the scores of small portrait sketches, which are one of Yale's most valued treasures.

All the money he received in 1826 went to pay his debts. "I had passed the term of three score years and ten, the allotted period of human life," he sadly said; "I had the world before me to begin anew." But Fate was kind in the end, and the brave old painter sleeps forever beneath his pictures.

The Borglum Fight

The fight is on again over the gigantic monument to the Confederacy which it is proposed to carve on the face of Stone Mountain, near Atlanta, Ga. The compromise proposed by Samuel H. Venable, original owner of the mountain and champion of Gutzon Borglum, the sculptor first engaged, has been rejected unanimously by the directors of the association having the work in charge, who object to Mr. Borglum renewing his connection with the project. The courts will now have to settle the maze of suits and counter-suits.

Mr. Venable's proposal provided that all presents suits and litigation be dismissed, all titles be conveyed to the former Confederate States, with trustees elected from each state; for completion of the central group under direction of Augustus Lukeman of New York; for reconstruction of the executive committee; for modification of the present agreement to conform to the new agreement; for fixing of a time limit, and for the employment of Gutzon Borglum, the original sculptor, to design an enlarged plan which is to harmonize with the present central group.

The directors held that it was impossible to make peace with Venable without "tying up the present monument with another and competitive monument under Gutzon Borglum, with whom our experience has shown it is impossible to accomplish anything."

Two Amazing Finds

In the European newspapers are printed two amazing stories of the finding of old masters. The *Petit Parisien* tells how an antique furniture dealer of Stockholm bought in Florence, for 400 Swedish crowns, an old picture which when submitted to experts turned out not only to be a version of "Les Buveurs" by Velasquez, but the original itself, the famous picture in the Museum of the Prado, Madrid, being a copy! Moreover, the dealer in antique furniture, according to the newspaper, has just sold his acquisition in the United States for \$500,000!

The London *Daily Mail* asserts that an authentic Rembrandt has been found in the attic of a furrier's shop at Croix, near Lille. The picture, which was covered with dirt, had been given to the furrier by a friend during the war. He took it recently to a picture expert, "who at once declared it to be a Rembrandt. It represents Darius being killed by one of his satraps after his defeat by Alexander the Great. It is stated that it is the companion picture to one in the museum at Amsterdam which shows Alexander and the wives of Darius after the battle."

Might Stimulate Production

Paul Bonnard, a Paris lawyer, has patented a typewriter for writing music. "Gosh!" exclaimed Mr. T. Lapis Lazuli. "Why doesn't somebody invent that kind of a machine for painters?"

A Gallatin Survey

A survey of living art off the "beaten paths" of European collection centres was completed this past summer by Albert Eugene Gallatin, American connoisseur, who traveled through Denmark, Sweden, Norway, Germany, and Holland.

"My survey," he said in Paris, "was principally for study of contemporary paintings and recent architecture. The vital living French painters are far better represented in the public museums of Denmark and Germany than in those of France. They are also well represented in Sweden and Norway. It is a tradition of French officialdom to ignore the important contemporary figures, and has been since the time of Corot and Ingres.

"In Cologne, at the museum, one finds the large painting by Picasso, 'Famille Solar,' and examples of Gris, Vlaminck, Derain, and Utrillo. At Hamburg, in addition to works by Renoir, Degas, Cézanne, and one of Manet's masterpieces, 'Nana,' there are pictures by Pascin, Picasso, Vlaminck, and Bonnard, while in the former palace of the Crown Prince in Berlin, now a museum, are examples of Matisse, Picasso, Utrillo, Signac, and Pascin, in addition to the great Cézannes and fine Renoirs and Manets.

"The collections in Copenhagen are especially notable and should be seen by all students of contemporary painting. At the Glyptothek Museum, one finds four paintings by Matisse, a Picasso, a Signac, a Bonnard, a Hésider, and many fine paintings by the Impressionists and Post-Impressionists. At the Art Museum in the same city I was shown a very important collection, a recent gift, which includes twelve paintings by Matisse, two of them quite large compositions, dating from about 1910, perhaps the artist's great period. There were also four Braques, seven Rovalts, four Utrillos, three Vlamincks, a Gris, a Dufy, and a Marquet. There are also the overrated Derain in fourteen examples and Segonzac—favorites with the dealers on account of their mass production.

"The National Museum in Stockholm contains a Matisse, an Utrillo, a bust by Despiau, in addition to excellent examples of Cézanne, Manet, Renoir, and Degas. At the house of the painter Georg Pauli in the same city, I saw works by Braque, Roualt, Picasso, Metzinger, Lhote, Severini, Gleizer, Leger, and Laurencin. H. R. H. Eugen, himself one of Sweden's most gifted painters, showed me his home and his large collection of contemporary Swedish painters.

"Oslo also possesses a considerable number of important contemporary French pictures. At the museum there one sees works by Picasso (four), Matisse, Marquet, and Vlaminck, in addition to Manet, Renoir, Cézanne, and Van Gogh. A private collector, Iorgen Stang, possesses a collection remarkable for its high quality. He has four Picassos, a Matisse, three Marquets, a Derain, a Lafresnaye, as well as seven admirable Renoirs and good examples of Cézanne, Lautrec, Manet, Morisot, Degas, and Gauguin.

"At the museum in Gottenburg one can see works by Matisse, Vlaminck, Bonnard, Rousseau, and Despiau.

"The younger painters in Paris who interest me the most are Miro, Lapicque, Mauny and Chelitchef. In the decorative arts, I particularly like the book bindings of Legrain and the rugs, which are being made in Algeria, from designs by Lurcat and Leger."

Poland Gives to Paris a Sculptured Gem



"Eve," by Edouard Wittig.

Every European capital knows by too dire experience that statuary is not always an embellishment. Paris has been no exception. These last fifty years it has suffered rather too severely at the hand of sculptors. With unusual gratification, therefore, Parisians have welcomed the beautiful "Eve" which was recently put up in the gardens of the Trocadero.

The work of the Polish artist Edouard Wittig, this magnificent piece of carving in stone shows Eve in the attitude of sleep. It was presented to the City of Paris by the

Polish nation as a testimonial of friendship and gratitude for the cordiality which France has ever extended to the Poles from the days of their country's tragic dismemberment to the time of its reunion since the war.

Wittig is far from being a stranger to Paris. It was here he studied his craft, here he met with his first successes, and hence he traveled out not only to take the position of one of his own country's foremost artists, but to rank among the world's most eminent sculptors, signally representative of his time.

Magic of Scotch History

John Duncan, R. S. A., has just completed a notable series of panels for the great common room of Ramsay Lodge, one of the student residences founded in Edinburgh by Prof. Patrick Geddes. They tell the story of Scottish life from the time of the Gaelic Saga to modern times. "Magic and romance" are the words Prof. Geddes uses in describing them—"for wherever a man learns power over nature there is magic: wherever he carries out an ideal into life there is romance."

An idea of the scope Duncan gave to his imagination is obtained from the fact that one of the panels is a symbolic tribute to James Watt, the Scotchman who perfected the steam engine, and another represents Sir Walter Scott working in his study in the early morning, while all about him the characters of his fancy have become alive, and Montrose and his Highlanders sweep by to the skirl of pipes.

Open a Museum at Antibes

The Museum of Antibes, picturesque walled town near Cannes, was inaugurated in the old Chateau des Grimaldi. The opening exhibition, the first of its type on the Cote d'Azur, was composed of works by such modernists as Bonnard, Camion, Dufrenoy, Laprade, Masereel, Utrillo, and de Waroquier.

Pearson Will Lecture

The New School for Social Research, whose director is Dr. Alvin Johnson, will begin its tenth season in New York, at 465 West 23d St., with a series of lectures on modern art by Ralph M. Pearson. The classes will be open to all, regardless of previous training or lack of it.

Stimulation of the adult mind to learn for its own increased enjoyment and for the application of intellectual progress to modern life, is a basic purpose of the school, according to Dr. Johnson, and some of the questions Mr. Pearson will attempt to answer are the following: What is modern art? What is academic art? What is design? What is the function and utility of pictorial design? What is three-dimensional design? What is the value of creation as against imitation in pictures? Of what use is modern art?

Pitchforks Protect Art

Villages of the little hamlet of Peyrissac, Cantal, rallied around their XIth century abbey with hunting guns and pitchforks to protect it from commercialism, according to a report from Paris.

The mayor planned to sell to a dealer for 10,000 francs capitals from two quaintly carved columns. The tocsin was sounded by a vigilant citizen, and his fellow townsmen forced the mayor to capitulate and the dealer to flee.

In This Room One May Meet Every Artist



"Main Reading Room of the Witt Library." Drawing by Muirhead Bone.

The Frick Art Reference Library in New York has been described by *THE ART DIGEST* but it is not generally known that the first institution of this kind, compiling every available reproduction of the work of Western artists, is the Witt Library of London. A quarter of a million reproductions of works of art now constitute its pictorial files, and they are so perfectly arranged that to find any particular picture by a known artist, however great his output, is possible within thirty seconds.

How is it done? The answer is that Sir Robert Witt, the founder of the library, who intends to bequeath it to the British nation, has devised a perfect system of grouping reproductions. Books and publications containing reproductions are dismembered. Other libraries keep them intact, and their contents have to be picked out by means of index systems, and an infinite amount of time has to be wasted by scholars, critics, writers, collectors and dealers. Here one walks straight to the artist, and finds immediately what he seeks.

This marvelous collection grew out of the hobby of a strenuous business life. Years ago Sir Robert, who is one of the founders of the National Art Collections Fund, which has done so much to save masterpieces for British public galleries, began cutting out reproductions of pictures from the illustrated papers. After a while his collection became considerable. Lady Witt became his enthusiastic helper. The scope of the work was enlarged so as to take in all available sources. Many thousands of pictures in public and private collections

were specially photographed in permanent carbon form. Old books and periodicals were obtained and dissected, and Sir Robert and Lady Witt and their assistants submitted the increasing output of books, catalogues and periodicals to the most careful scrutiny, for, as the founder says in the introduction to his new catalogue, "any publication may contain some item not contained in the library or at least a better reproduction than that already secured." And each artist's work is subdivided under subjects.

The library, open to the public, is increasingly referred to in connection with historical and social research, without direct reference to art. "Painting and drawing," says Sir Robert, "have played a predominant part in the history of illustration, recording by the hands of artists, small as well as great, most human activities. The painter and draughtsman have recorded the personalities and events of their own time, illustrated the literature of all times, and noted the manners and customs of society and social life as developed down the ages. Hence the importance, historical, literary and sociological, of the output, not alone of the great artist, supreme as the creator of masterpieces known to all, but of the unknown or forgotten painter who, though his artistic achievement may have been small, illustrated with more or less skill some fact, some feature or idea which the historian welcomes and uses for his own ends."

Muirhead Bone made a drawing of the interior of the main room of the library, and *THE ART DIGEST* is privileged to reproduce this document. The seated figure is Sir Robert Witt.

Will Test Old Masters

M. Cellerier, director of the laboratory of the Conservatoire des Arts et Metiers in Paris, it is announced, is to bring to America his spectroscopic method of examining the colors of old paintings to determine their genuineness or otherwise. He has conducted a laboratory in the Louvre, at the request of the conservators. All the paintings he pronounced doubtful are now catalogued as "attributed to" such and such a master, and several have been discarded as plainly spurious.

The Copenhagen Museum recently sent several paintings to M. Cellerier.

Glozel Relics for U. S.?

Is the famous controversy over the authenticity of the relics found at Glozel, France, and which has made French archaeologists fighting mad at each other, to be transferred to America? Fradin, the owner of the farm, had applied to the courts for permission to sell the objects found in his fields to aliens, and has said that he is negotiating with the Field Museum of Chicago.

Holland Acquires Collection

The Dutch government has acquired the celebrated Kroeller art collection in Amsterdam.

An Artist in Type

Twenty-five years ago Frederick W. Goudy, native of Shelbyville, Ill., quit his job as bookkeeper in Chicago and started the Camelot Press. It was a tiny plant, and it lasted only a few months, but it served to put upon his artistic way a designer of type of whom John Clyde Oswald has written: "One hundred years from now the name of but one man out of the hundreds of thousands of printing craftsmen of today will be remembered—and that man is Frederick W. Goudy."

And now Mr. Goudy, who has fifty designs to his credit, nearly all of which are in current use, is celebrating the silver anniversary of his artistic birth.

After the Camelot Press was discontinued, Goudy, who was an amateur artist, drew up designs for an alphabet which he called Camelot Capitals, and, much to his surprise, a type founder gave him \$10 for it. Thereupon he got married, and at Park Ridge, Ill., he founded The Village Press. He designed Goudy's Village Type, and Bertha M. Goudy took her place by his side in the business of producing limited editions of books—the husband making the type and the wife acting as compositor. Fame came steadily. After various moves, including one after a disastrous fire in New York, The Village Press ultimately found itself in the Hudson River valley near Marlborough, N. Y.

Earl H. Emmons, writing in the *New York Times*, tells how the Kennerley design, which is now acknowledged as one of the handsomest, most legible and useful of type faces, was the outcome of a rush order done in 1911 for Mitchell Kennerley, president of the Anderson Art Galleries. Mr. Kennerley was publishing a de luxe edition of "The Door in the Wall, and Other Stories," by H. G. Wells, and gave Goudy the job of producing it.

Sample pages were set in Caslon type, and when finished looked, so Goudy says, as if the letters had been loaded into a scatter gun and shot at the paper. Neither publisher nor printer was at all satisfied, and finally Goudy offered to design a face which would meet the special requirements Mr. Kennerley had in mind. He was told to go ahead, but to hurry. Goudy did. He completed the charts for the entire series in three days.

Goudy has written: "In the endeavor to search more deeply into the soul of typography I have come to look upon printing not merely as the vehicle of man's thought, the preserver of the thoughts a great genius leaves to mankind, but indeed as an art, as a means, even, to higher aims and higher ideals."

Macomber Joins Cranbrook

The Society of Arts and Crafts, at Boston, is losing its old secretary and treasurer, who after sixteen years of hard work has built it up to a position of acknowledged leadership in the country. Henry P. Macomber will leave Boston to become secretary of the department of art in the Cranbrook Foundation at Birmingham, Mich., near Detroit. There he will have charge of the development of an arts and crafts school and museum in connection with the Cranbrook Schools, founded by Mr. and Mrs. George G. Booth.

Mr. Macomber, following his graduation from Harvard in 1899, was for some years connected with the publishing house of Houghton Mifflin & Company.

Chicago-New York

New York's attitude toward paintings and sculptures taken there from Chicago is said to resemble that which greets coals carried to Newcastle. Nevertheless, New York is going to have an opportunity to see the best that Illinois affords. The entire third annual exhibition of the All-Illinois Society of Fine Arts, which is to be held at the Stevens Hotel, Chicago, Dec. 1 to 15, is to be brought to the commodious Almco Galleries, No. 1 Park avenue, New York, and revealed in a beautiful setting. It will give Illinoisans residing in the East—and there are tens of thousands of them—an opportunity to match the behavior of Indianans in Chicago, who have made such a success of the Hoosier Salon.

E. C. Ruttenberg, president of the Almco Galleries, which also has a large establishment in Chicago, explained that it was the imminence of Chicago's world's fair in 1933 which induced him to take this means of impressing on the rest of the country the position Chicago is entitled to take as an art center. Arrangements were made with Mrs. Charles R. Dalrymple, founder of the All-Illinois Society, and Mrs. Edwin N. Johnson, its director of exhibitions.

Richard F. Outcault Dead

Richard F. Outcault, the artist who in 1895 in the New York *Sunday World* launched "Hogan's Alley," the first full page colored comic ever published, and who followed it in 1896-7 with "The Yellow Kid" in the New York *Journal* and who was in every sense the father of the comic newspaper supplement, is dead at Flushing, L. I., at the age of 65. He retired ten years ago.

Mr. Outcault was the creator (1901) of "Pore L'il Mose," and (1902) of "Buster Brown," both done for the New York *Herald*. The original of "Buster" was his son, Richard F., Jr., who now survives him in Chicago along with his widow and a daughter, Mrs. Frank E. Pershing, wife of a nephew of General Pershing.

The artist was a native of Lancaster, O., and began his career in New York as a free lance artist, providing drawings for *The Electrical World* and submitting funny pictures with jokes attached to *Life* and *Judge*.

He was a shrewd business man, and when he saw the financial possibilities of his work formed a corporation to syndicate it. He also founded the Outcault Advertising Company of Chicago, to provide pictorial advertising. His son is now vice-president of this concern.

Calls America Artistic

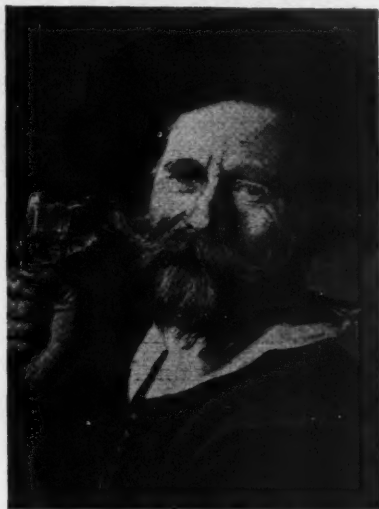
Sir Thomas Henry Grattan Esmonde, Irish patriot, banker, sportsman and art lover, paid a visit to Boston, and, according to the *Transcript*, declared himself impressed not so much by America's commercialism as by her essentially artistic nature.

"You Americans are a very artistic nation," he is quoted as saying. "Your love of art may readily be seen in your choice of etchings and paintings to hang on your walls. I myself am a great admirer of American art. Some of your Colonial silverware is lovely. And I own two Gilbert Stuarts."

Webster to Paint in Bermuda

E. Ambrose Webster, his summer school at Provincetown having closed, will spend the next six months painting in Bermuda.

How Hals Satirized a Loquacious Crony



"The Toper." Before.

In its last number THE ART DIGEST printed a testimonial on the efficacy of the X-ray to cure an old master of obfuscation and told of the recent restoration of "The Toper" by Frans Hals in the National Gallery of Scotland. Here are the photographs that accompany the testimonial—the "Before Taking" and the "After Taking." They reveal how the rays by showing the overpainting enabled the restorer to remove it.

Frans Hals surrounded himself by a convivial circle. They believed in enjoying life,



"The Toper." After.

those old Dutchmen, and there was no Volstead to forbend. One of the circle was Verdonck, who talked all the time. The artist made him the butt of a good natured joke by painting him holding the jawbone of an ass. This jawbone hurt the sensibilities of some later owner and he had a wine glass substituted.

The restoration vindicates Holland. No true Dutchman ever held a wine glass in the clumsy manner of the marred picture, and no Dutch artist ever painted such a thing.

A Gallery Experiment

Cedar Rapids, Iowa, has been selected by the American Federation of Arts as a typical community in which to try an experiment financed through the Carnegie Corporation.

A one-room gallery has been opened to demonstrate what can be done with limited means to foster taste and sell works of art in an American city. Continuous exhibitions will be held, the first of which are now listed in the great calendar of THE ART DIGEST. The experiment is to last from three to five years. The enterprise is known as the Little Gallery of the American Federation of Arts.

Mr. and Mrs. Edward B. Rowan were sent by the federation from Cambridge, Mass., to take charge of the experiment. Mr. Rowan was for two years a graduate student in the fine arts department of Harvard, and studied in the Fogg Museum.

Gill and Carte Interviewed

On their way to New York to sail for home after serving as members of the jury of awards at Carnegie Institute, Colin Gill of England and Anto Carte of Belgium stopped off at Washington and had luncheon with Secretary Mellon, multi-millionaire art collector. While in Washington they gave an interview to the *Star* and both agreed that modern art as a decoration for the home is here to stay. Both said, however, that the taste for modern art "has to be acquired."

Mr. Gill declared that women now seem to be outnumbering men in taking up art as a profession.

A Wise Benefactor

Frank M. Hall, lawyer and patron of the arts, is dead at Lincoln, Neb., and the art gallery of the University of Nebraska has become the chief beneficiary of his will. His wife, Mrs. Anna R. Hall, may retain his art collection during her life, if she wishes, and at her death it will go to the university.

The residuary estate, which may amount to as much as \$100,000, becomes available for the purchase of works of art for the university gallery, with two wise provisions: that not more than \$10,000 is to be expended in any one year, and then only on the written approval of two well recognized experts.

"My purpose and object in having all contemplated purchases before they are made first approved in writing by well-recognized expert judges of pictures and works of art," states the will, "is to keep a high standard of excellency in the things that go into said collection and to avoid any and all mistakes in the purchase so far as possible, and I direct the said First Trust Company to rigidly insist upon this requirement."

"Vol. III, No. 1"

THE ART DIGEST, supported by its loyal readers and its advertisers, now enters on a new phase of its career. Its staff is deeply grateful to those who have made its steady improvement possible, and will try to continue to deserve such support as will bring the magazine to its highest point of usefulness.

Bode on America

Dr. Wilhelm von Bode, head of the Kaiser Friedrich Museum in Berlin and one of the foremost art authorities in the world, in an article in the art magazine *Kunstwanderer* predicts that American museums will outstrip European galleries in their collections, and that within 200 years America will have "swallowed the last large European private collections." The aged official—he is now nearly 83—long before the war pointed out the peril threatening Europe's art collections. He now says:

"The danger is growing constantly, especially in regard to German museums. Wherever American collectors compete with Germans the former are far ahead. Every week brings new reports that Rembrandts, Raphaels, Van Dykes or Jan Vermeers have been sold for fantastic sums to American dealers, who generously distribute them among their rich clients."

Dr. von Bode then gave the names of American philanthropists who have willed their most valuable collections to their home cities besides contributing enormous amounts for the erection and upkeep of palatial museum buildings.

"In addition to these new museum enterprises there are important older collections in the largest art museums of the United States. Their number and cost alone frightens us Europeans, but the situation looks much more grave for us if we consider the contents of these museums and their increase in quality and quantity in recent years.

"In the next two centuries America will have swallowed the last large European private collections, which will be quickly

handed over to the art galleries. Then the number of really important museums in the United States will not be much behind the large museums of Europe, of which the old Continent boasts nearly two dozen, and in many directions they will have outstripped our European art galleries, especially in Asiatic art, ethnology, &c.

"An advantage our museums have over most of those in America is better, more scientific management, but we will not be able much longer to book this to our credit because the eagerness to study art over there is immense and increasing more and more, while the conceit of administration officials and the mad ambition of some of our museums leads to the squandering of valuable museum goods."

Stuart Washington for Toledo

The so-called Inskeep portrait of Washington, a splendid and vigorous example of the Athenaeum type which only lately came to the attention of Stuart experts, has been sold by the Howard Young Galleries of New York to A. J. Secor, who will present it to the Toledo Museum of Art. It shows the left side of the face in full, and is brilliantly modelled.

The portrait was painted by Stuart for John Inskeep at the time he was mayor of Philadelphia, 1800-1801, and was in the possession of his descendants until recently.

Former Cincinnati Dealer Dead

Emery H. Barton, art connoisseur and retired dealer, who was known as an expert on paintings and prints, is dead in Cincinnati at the age of 75. He was born in Boston, but went to Cincinnati when 20 years old.

"The Spirit of '76"

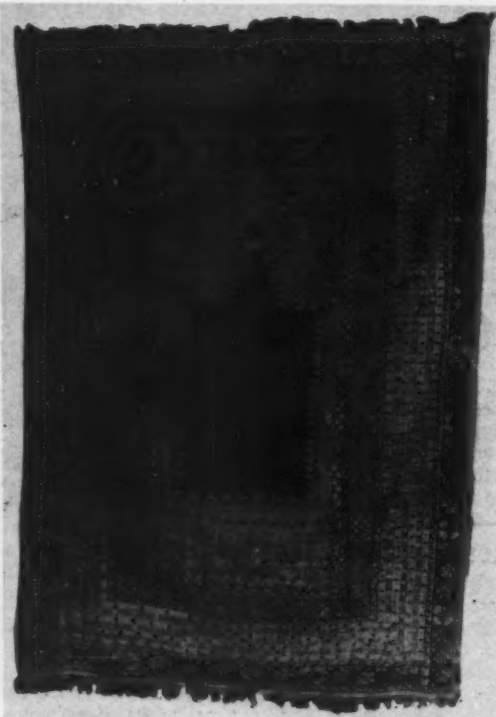
Can any reader of *THE ART DIGEST* help locate "The Spirit of '76" painted by Tompkins H. Matteson. Its whereabouts is sought by the Ann Audigier Galleries of New York, which possess other works by this early American. It was painted a quarter century before Willard of Ohio executed his famous "The Spirit of '76," exhibited in 1876 at the Philadelphia Centennial, reproduced by the millions, and as familiar to Americans as "Washington Crossing the Delaware." If it can be found, *THE ART DIGEST* would like to reproduce it.

At last accounts Matteson's picture was in New Bedford, Mass. The records show that it was purchased before the Civil War from the American Art Union in New York by D. C. Waterman of New Bedford. All Miss Audigier's efforts to find it have been unavailing.

Matteson was well known in his day. He was an Associate Academician, a painter of many historical works, and the teacher of Elihu Vedder. His portrait of Mayor Havemeyer, done in 1847, hangs in the New York City Hall. He served in the New York legislature, and several of his pictures hang in the state capitol at Albany.

Mackay Can Play Checkers

Hugh Mackay, artist, of New York, was arrested after an automobile accident at Astoria, L. I., and accused of being intoxicated. At the station house he and his captor played a game of checkers. He won. The officer then got the magistrate to discharge his prisoner.



Antique Ghiordes prayer rug, size 5.8 x 4.2. The niche is dark blue and the rest of the center as well as the border is in very soft ivory, tan and blue. The extremely detailed designs in this rug are characteristic of Saracenic art which knows how to create perfect harmony out of complexity of lines.

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Sculpture's Future

Announcement of the coming great exhibition of American sculpture, as told elsewhere in THE ART DIGEST, inspired a long editorial in the Boston Transcript, from which the following excerpt is made:

"The proposition naturally occasions reflection as to the present situation of the art of sculpture in the United States. Beyond a doubt, the plastic art has occupied here an inferior position as compared with the graphic arts, in which we have had many masters, and also a much inferior position as compared with the estimation and distinction of the same art in Europe. Sculpture is rather an artistic aberration with us than anything else. Certainly up to the present generation, all our sculptors of reputation, with the possible exception of St. Gaudens, have been imitators of Europe. No name of a really original sculptor other than his can be given before the present generation came on with some original men and women. Hiram Powers was once preëminent among our sculptors. The 'Greek Slave,' a feeble echo of the classics, correctly represented him. John Rogers filled the farm-houses of America with weak images of homely life; he had an impulse, but no art. . . . A clever sculptor, lately dead, was Paul Bartlett, but he was purely French in his art.

"The truth is that the sentiment of our people does not take to sculpture, as that of the French and Italian people does. In Paris there are as many statues along the Carrousel, the Tuileries gardens and the Champs Elysees as there are living people walking there. Bad statues Paris has in scores, but at least the impulse of the nation runs toward sculpture. Will it be thus some time in America? It is perhaps the desire of Mr. Archer M. Huntington, who belongs to a family that has been deeply and beneficently interested in art, to find this out. We have some young sculptors of very great promise, and of original thought and inspiration in their art. To mention individuals among them would be invidious."

Denver Artist's Exhibit

Grace Church Jones, Denver artist, is showing in the art museum there a collection of canvases painted at Avignon, former home of the popes in France. The local newspapers praised the color and dramatic quality of her pictures, and among the works they reproduced were "Palace of the Popes" and a landscape with figures and goats, "Shafts of Silver."

Colors Endure 1,000 Years

Russell Plimpton, director of the Minneapolis Institute of Art, made a trip to Mexico and Yucatan, and says he saw a pyramid not far from Mexico City, whose recent discovery has been kept secret, and which may have been built 5000 B. C. The most remarkable feature is the fact that its colors, dating back possibly 1,000 years, are still resplendent.

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Events at the Metropolitan

The September "press day" of the Metropolitan Museum of Art in New York yielded two important pieces of news, the purchase from the Rogers fund of a rare "Portrait of a Man," by Moretto da Brescia, XVIIth century Italian master, and opening of the much heralded international exhibition of ceramic art, which later is to make a tour of American museums.

The portrait, 34 by 32 inches, is an example of the early romantic spirit in portraiture, attractively designed and beautifully executed, with prevailing colors of green, black and red. The subject is a youthful bearded man, dressed in a full black costume with large sleeves and a white neck-piece. He stands behind a parapet, with a sunlit landscape of hills and trees behind.

The ceramic exhibition consists of 500 pieces from France, England, Germany, Denmark, Sweden, Holland, Austria, Czechoslovakia and the United States. It was organized by the American Federation of Arts from funds granted by the General Education Board.

8,000 See Seattle Show

The no-jury exhibition sponsored by the Seattle Fine Arts Society and held in the new Renfro-Wadenstein Galleries was composed of 300 entries from six states and was viewed by 8,000 persons, who cast their ballots for the three prize winning paintings as follows: first, "Sunlight Through the Morning Mist" by Anne Gallenbeck of Tacoma; second, a pastel by Arcady Walters of Seattle; third, "Traditions" by Samuel Armstrong of Tacoma. A critic wrote:

"As a whole, there was much that was surprisingly good in the exhibition, evidence of malleable material to be beaten and wrought to a better understanding of that which constitutes, if not great art, at least good art."

Melchett Buys a Rembrandt

After Sir Joseph Duveen had sold to Lord Melchett (the former Sir Alfred Mond) Rembrandt's portrait of his servant, Hendrickje Stoffels, for \$200,000, he is quoted as saying that he (Sir Joseph) had undoubtedly saved the picture for England, as he could have found many American purchasers at a higher price. He purchased the picture at the recent Huldshensky sale in Berlin for \$187,500.

It will be remembered that the famous art dealer was knighted for his services to British art, and that afterward, for continued services, he was made a baronet.

A Salon of Self-Portraits

The very latest wrinkle in exhibitions is announced in Chicago, where the All-Illinois Society of Fine Arts will hold in February a display of self-portraits by Illinois artists. A prize will be offered.

A Huge Exhibit

If the plans of Chauncey McCormick, newly appointed chairman of the art committee of Chicago's 1933 world's fair, are carried out, the exposition will present not only a comprehensive exhibition of contemporary American art, but a European exhibition, including works of all tendencies, which will dwarf that of Carnegie Institute. Moreover, museums and private collectors will be asked for the loan of old masters. He is quoted as saying:

"We must not only have a great exhibition of old paintings, but we must also have a great exhibition of modern paintings, where living artists may have an opportunity to display their work. People are very much interested in modern art, and I think it would be a pretty poor exhibition if considerable space were not devoted to it.

"If the owners are willing to lend them, we can gather a most astounding and amazing art exhibit, one that would rank well with the permanent exhibitions at the Louvre and the Prado and equal in many ways to the exhibitions in the great museums of Italy, Belgium, England, Greece, Holland, Russia and Germany."

Ainslie in Philadelphia

George H. Ainslie, who established the Ainslie Galleries in New York in 1885, to deal in American and European paintings, opened an establishment at 1730 Sansom St., Philadelphia, on Sept. 1, with George J. Ainslie, his son, as manager. Four years ago he established a California branch in Los Angeles, and he is said to be planning still another branch in a Western city.

Mr. Ainslie said he decided on the Philadelphia venture after looking over the field, when he was surprised to find no important gallery maintained there by any dealer. The recent opening of the Philadelphia Museum has given a great impetus to art in that city. A collection of works by Inness is the feature of the first display, which also includes examples by early Americans.

Argentine Show for New York

Plans for a comprehensive exhibition of works by leading Argentine artists to be held in the Hispanic Museum in New York are being made by Dr. Cupertino del Campo, director of the National Museum of Fine Arts at Buenos Aires.



This "Oriental Landscape,"

on canvas, on the back of which is an inscription saying that the picture is by I. Verney (1750-1820), father of Harrow Verney, is owned by Ralph B. Leff, 318 Fernside Ave., Willow Grove, Pa., who would like to communicate with an art dealer relative to its sale.

Hoosier Salon

The Hoosier Salon will open the last week in January in the Marshall Field Picture Galleries in Chicago, and continue for two weeks and three days. The jury this year will be composed of William Forsyth, Mrs. H. B. Burnett and Harry Engle. They will pass upon the work submitted on Dec. 4, and award the prizes. This will be done six weeks ahead of the opening because the Monon Railway will reproduce in color as a poster the winner of the first prize and display it everywhere along its route. This railroad co-operated last year, and 266 towns along its lines sent visitors. The Illinois Central has offered a prize for the best industrial scene.

The Hoosier Art Patrons Association has opened permanent Chicago headquarters, the gift of John C. Schaffer, publisher of the *Evening Post*. They are in the Evening Post Building, 211 West Wacker Drive. Artists can obtain entry blanks by addressing the executive chairman, Mrs. C. B. King.

Kuhn in San Francisco

The Beaux Arts Gallery in San Francisco opened its season with an exhibition in various media of Walt Kuhn. Junius Cravens in the *Argonaut* said: "Some of his work is pure art, and some of it is pure literature. In the latter classification comes a group of sketches depicting the seamy side of life as he found it in some of the Arizona towns. . . . The drawings are so brutally frank

in subject matter that probably very few people will admit liking them. . . . Whether one likes them or not, they are vivid expressions of the spirit of our age and are, in their last analysis, a merciless satire upon it. . . . Each drawing is significant, aside from any question as to whether or not it is 'art.' . . .

"The Arizona landscapes are disappointing. Mr. Kuhn is not essentially a colorist, nor does he need to express himself with paint. When he resorts to the use of oils, in rendering landscapes, he confronts himself with a problem which we are led to suspect does not greatly interest him, with the result that he becomes literal and, proportionately, rather dull."

Tudor Galleries Open

The Tudor Galleries are the latest to open on New York's 57th St. Five floors are occupied in the redecorated building at 34 East, which is between Ehrich's and the American Art Galleries. The new establishment is unique in that the first two floors are devoted to auction sales and the upper floors to private sales.

A corporation known as Albert & Son conducts the galleries, which will specialize in bronzes, period furniture, paintings and antique jewelry. The corporation is composed of Isaac, Fannie and Charles Albert. Isaac Albert has been engaged in the sale of antiques in New York for forty years. He will continue to maintain an establishment at 779 Third Ave.

An Artists' Union

A prospectus has been submitted to the art world for the organization of the American Union of Decorative Artists and Craftsmen for the purpose of improving conditions, raising the standards of contemporary design, co-operating with industry in the choice and use of design, advancing new tendencies in industrial art and obtaining legislation to protect artistic properties.

The classes of membership are to be divided as follows: active members, \$25; executive members, or heads of firms or departments dealing with members, \$500; business members, or firms dealing with artist members, \$1,000; sustaining members, or retail firms dealing in decorative art material, \$100; junior members, \$10; others, \$15.

The general management of the union is to be placed in the hands of a council composed of thirty, ten of whom shall be elected annually for a term of three years. The council will be empowered to enforce the rules of the union by censorship, suspension of membership or expulsion.

Portraiture in America

An exhibition of sixteen portraits by American artists, ranging from Gilbert Stuart and Thomas Sully to George Bellows and Robert Henri, held at the Newhouse Galleries in Los Angeles, gave Arthur Millier of the *Times* occasion to write a three column article on the history of portraiture in this country. At the outset he called attention to the fact that this is the 200th anniversary of the coming to America of John Smybert, who is believed to be the first to paint a portrait in the colonies. He added:

"The only branch of American art to flourish during the entire two centuries is portraiture; a doubly interesting art because it shows us not only the state of painting, but the manner of people who lived in other times."

Besides the four already named, the artists represented in the Newhouse exhibition are Charles Willson Peale, Henry Inman, Jesse Atwood, Frank Currier, Frank Duveneck, William M. Chase, J. S. Sargent, and Wayman Adams.

New Cleveland Galleries

Cleveland has a new art enterprise, the Cleveland Art Center Galleries, which is to be run by a non-profit corporation for the purpose of "encouraging, developing and promoting the artistic talent of painters and sculptors of Cleveland and vicinity." Renie Burdett is its director, and Louis P. Wilson is president. The galleries occupy the fourth floor of the Starr Piano Company. The first exhibition, Sept. 17-Oct. 17, was of paintings by James Lincoln Sangster.

\$4,000,000 for British Galleries

The Royal Commission on National Museums and Galleries has submitted a report recommending important building schemes at a cost of about \$4,000,000 for the proper housing of Great Britain's art treasures.

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Machine Art

The New York *Herald Tribune* in an editorial pays a tribute to John Cotton Dana, director of the Newark Museum, and his struggle for the recognition of art turned out by the machine. Under the heading, "A Modernist," it says:

"It is a reflection on the present age that what most of us consider art must have the sanction of antiquity either as a product of the pre-machine era or as a replica or imitation of such products. We suffer from an inferiority feeling with regard to the things which in such unprecedented profusion our machines are turning out for us today; we are obsessed with the idea that the machine and art are antipathetic. We acknowledge the supremacy of the machine in almost every phase of creation while apologizing for what we consider the banality of the objects that pour from its hopper.

"But there are prophets about who would snap us out of this attitude of humility, who would convince us not only that what we make with our machines need not be ugly and banal, but that much of what we have already thus produced, quite unconscious of artistic effort, is art both of a high and of a new order. Chief among these prophets is John Cotton Dana, director of the Newark Museum.

"Mr. Dana is the evangel of modern craftsmanship; his Newark Museum is the headquarters of the cult devoted to the display and improvement of modern machine-made design. From time to time he has staged there exhibitions quite foreign to the traditional conception of the art museum's function—exhibitions of machinery, of plumbing fixtures, of domestic textile fabrics and domestic pottery. He believes that the creative spirit is quite as alive today as it ever was and that, working through machinery as it must, it is quite as capable of producing art. And he can prove it, he contends, in the beauty of bathtubs, of kitchen utensils, in the design of automobiles and of the humblest wares in ten-cent stores.

"In a recent bulletin of his museum he asks: 'Is the department store a museum?' And he answers his question by saying that 'a great city department store of the first class is perhaps more like a good museum of art than are any of the museums we have yet established.'

"Here is one man at least whose taste, however individual, is too keen to be deflected by conventional standards and whose belief in his own generation has already proved a highly stimulating factor in American life."

St. Louis' Annual Exhibition

Ninety-three canvases comprise the twenty-third annual exhibition at the City Art Museum, in St. Louis, and Emily Grant Hutchings, art critic of the *Globe Democrat*, remarks that "it is a healthy sign that most

of the pictures this year are beautiful in subject."

"Fortunately," she says, "there is very little of the still life painting which has had recourse to the garbage pail for the elements of the composition, and even less of the landscape and figure painting that scorns a likeness to anything the artist has ever seen."

The critic gives especial praise to Hayley Lever, John R. Grabach, Robert Henri, Richard Miller, Robert Spencer and Jacob Binder.

Mrs. Hutchings describes the origin of modernism in a new manner: "It started with a novel kind of stage setting for the Russian dancers. Some western enthusiast, mistaking the purpose, used the original sketches of costumes and stage sets as easel pictures. And, presto, a new school of art was born. Because these easel pictures violated all the rules of the academy, and the public relished their freshness, students who could not draw and who were too young to have mastered the rules of the academy, set out to paint monstrosities, under the honest impression that this was modern art."

Too Much Illumination

Maynard Walker, art critic of the Kansas City *Journal-Post*, has started a war in that city on the indiscriminate use of flood lights to illuminate the sides of buildings, and which, he thinks, bids fair to become as big a nuisance as billboards. "We have them," he writes, "on business buildings, on apartment houses, on public monuments, on filling stations. It seems to be the particularly happy style here to have them even on mortuaries. Since the favorite tone is a lurid red the effect lacks only the lurking figure of Mephistopheles to be wholly a complete—if not a gentle—reminder.

"Perhaps there is nothing wrong with the idea of night illumination for buildings or public works. The lighting of the Bush Terminal tower in New York should be proof enough of that. But the idea is just as obnoxious when applied with wholesale impartiality as were the abominations in burnt wood that littered the earth a generation ago under the name of pyrographic art."

Incidentally, Mr. Walker takes a fling at Chicago's \$1,000,000 fountain, with its gorgeous display of colored lights, which he says he passed in an automobile travelling 100 miles an hour, without regret. He got a confused idea that it approximated "Niagara Falls a la the Fourth of July fireworks, or was it the hell scene from Faust?"

Carena to Teach at Florence

Felice Carena, one of the leading painters of Italy, has been brought from Rome to Florence to be professor at the School of Art.

Cincinnati-Munich

The kinship between Munich, where Duveneck first painted and taught, and Cincinnati, where he latterly taught and painted, is the theme of Mary L. Alexander in her review of the exhibition by Bavarian painters which is going the rounds of American museums. She says:

"Present day art in Germany is a different affair than we see in this exhibition. Nevertheless we approach the work of these men with much reverence. What is most sympathetic in regard to this particular display is the fact that these Bavarian artists have sprung from the same tree of art as did the Cincinnati artists who built up our own school and established a standard of painting that even now persists in our Academy. These artists were Duveneck, Meakin and Nowotny, Munich trained men. They received the ideals of good paint and draughtsmanship perchance from the same source as these Bavarian painters. . . .

"Close by, in another gallery, is shown the students' work of the Cincinnati Academy and, as paint goes, which means good painting and draughtsmanship, we can see that the Munich ideals have exercised a most fruitful influence in our schools, although there is little kinship evinced in the work of today except as we have been taught to know it through Duveneck's mighty brush.

"So we bid these Bavarians welcome with a friendly gesture, not only for the quality of their work, but for old times' sake, and further because we have in us some of the same strain that is in them."

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Because ultra-violet rays are disastrous to them, exposed paintings, and especially those conserved as national treasures, should never be lighted more than is necessary, and preferably, they should be lighted through an artificial illumination so corrected as to approach daylight in quality.

This is the suggestion of J. A. MacIntyre and H. Buckley, of His Majesty's Office of Works and National Physical Laboratory, of England, who have made an extensive study of picture fading. Their findings were presented in a paper, "Protection of Pictures and Museum Pieces from Fading," which was presented at the International Illumination Congress, just held at Saranac Inn, N. Y. Lighting experts from all over the world were present and discussed the paper.

Ultra-violet rays are in general the dominant cause of fading, the scientists set forth, and the elimination of these rays was urged. Because the modern paint manufacturer does not require his pigment to last more than a few years at the most, the subject of fading is most important, it was pointed out, if any of the present-day masterpieces are to be preserved for posterity. The problem of providing a light for the picture, with ultra-violet eliminated, and at the same time retain a light which will set off the picture to its best advantage, is an extremely difficult one.

Mr. MacIntyre and Mr. Buckley conducted extensive tests in the use of yellow and green glasses to hold back the devastating rays coming through skylights. The task was especially difficult, they pointed out, because at times the skylight is blue, while again it is a yellowish red from a sunset. The combination of colors from the sun and glass proved disastrous at times.

Because a face cream made by mixing quinine was useful for visitors to the high Alps, the paper pointed out, tests were made also with quinine sulphate in an effort to devise something other than glass to give the desired elimination of ultra-violet rays.

A Panther by Hernandez

For the first time in America an example of the work of Mateo Hernandez, the leading contemporary Spanish sculptor, is on public display. Mr. and Mrs. Joseph John Kerrigan have loaned a large stone sculpture of a Javanese panther to the Metropolitan Museum, New York. It was reproduced by THE ART DIGEST at the time of Hernandez' notable exhibition in Paris. The *Herald Tribune* said: "The figure is impressive both in the simplicity and power of the carving, while the material, black diorite, adds to it an extremely rich color."

It is probably that a comprehensive exhibition of the Spaniard's work will make a tour of the American museums.

Wayne Statue for Stony Point

Henry Kirke Bush-Browne, who made the statue of General Wayne at Valley Forge, has been commissioned to model a heroic figure of "Mad Anthony" to be erected at the highest spot of the old redoubts at Stony Point. It will be dedicated next July in connection with the celebration of the 150th anniversary of the capture of the fort by the American forces. The monument will cost \$30,000.

Yale's Gallery

Instead of waiting for the completion of the building some time next spring, a part of the new Yale Gallery of Fine Arts has been opened to the public at New Haven. This includes the large vaulted sculpture gallery on the first floor, and the gallery on the third floor devoted to the famous Jarves collection of Italian primitives. Before the formal opening, several months hence, this room will be embellished with Italian furniture of the period.

The sculpture gallery as now revealed contains a variety of objects, among the most important a group of Mediaeval French sculpture, a recent gift of Maitland F. Griggs, of New York. These five life-size limestone figures, retaining much of the original polychrome, were made late in the twelfth century and came from the Church of St. Martin at Angers.

The walls of the sculpture gallery, of stone, have been hung with a variety of Near Eastern carpets, loaned by George Hewitt Myers, whose private museum of rugs in Washington, D. C., is well known to scholars and collectors. These sumptuous carpets add a richness of color, perhaps otherwise lacking in the gallery with its heavily mullioned windows, stone walls, floor, and vaulted ceiling. Two large Assyrian bas-reliefs, from the Palace Nimrod, built in the ninth century, B. C., have been brought here from the collection of Assyrian material in the Osborn Laboratories at Yale.

Fifteen large casts of classical and renaissance sculpture have been placed in this gallery, inasmuch as the purpose of the museum is primarily the purpose of teaching. The casts have been waxed and colored to resemble the originals as nearly as possible and to avoid the unpleasant effect of the usual flat white plaster. The Demeter of the British Museum or the Venus de Milo of the Louvre may be studied here under conditions closely approximating the originals.

The style of the new structure, modified Romanesque, conforms with the mediaeval character of the Memorial Quadrangle and other recent buildings. It is planned eventually to continue the gallery westerly. The present building is connected, by means of the bridge across High street, with Street Hall on the east, where the classes in painting and sculpture are held, and will ultimately connect with Weir Hall on the west, where the professional courses in architecture are given. Thus the arts, with the exception of the drama, which is independently housed in the University Theatre, will be taught in a group of connected buildings at the center of which stands the gallery.

A Real Washington



"Washington." Wash Drawing by Robert Edge Pine.

In 1783 a well known English portrait painter, Robert Edge Pine, who had sympathized with the colonies during the revolution, emigrated to the newly constituted United States of America, and, at the age of 53, began the practice of his profession here. In 1785 he sought and obtained permission to paint President Washington, and he executed several portraits in oil and also the little black and white wash drawing herewith reproduced. It was done eleven years before Gilbert Stuart painted the famous Athenæum portrait whose placid features formed posterity's idea of the Father of His Country.

The Edge drawing, recently brought from England by the Ehrich Galleries and sold to Walter Jennings, New York art connoisseur and collector of Americana, evidently presents the real Washington. It is full of vigor and portrays Washington the military man at the height of his physical and mental powers. If the dental trouble which in later years resulted in a marked distortion of his lips had begun to manifest itself, it did not prevent Pine from defining those features with a natural shapeliness and fullness of expression.

Pine painted scores of portraits in the five short years that he lived in his adopted land. He died in Philadelphia in 1788.

Montclair's Twelfth Annual

The twelfth annual exhibition by the artists of Montclair and vicinity is now being held at the Montclair Museum. This was the home of Inness, and he glorified its landscape in his last, or so-called Montclair period. Many canvases in the present exhibition show how the country-side looks to later than Barbizon eyes.

Bulgars Honor Academy Founder

Yvan Chichmanov, founder of the Bulgarian Academy of Fine Arts and Music, is dead. He was given a state funeral at Sofia.

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"A White Horse"

Albert P. Ryder's famous painting, "Death on a White Horse," evidently was in the mind of Harold D. Speakman, author, artist and soldier, when he determined to commit suicide in New York to gain relief from an incurable malady. "Get me down to Bellevue in a hurry," he told a taxi driver; "I have to meet a man riding on a white horse." After passing through the portal of the hospital he paused, took a pistol from a brief case he carried, and sent a bullet through his temple. A letter found in his clothes explained that, ill and unable to find relief, he had decided to keep his rendezvous with "a man riding on a white horse."

The allusion could have been to nothing save Ryder's picture, which is sometimes called "The Racetrack," and which was reproduced in THE ART DIGEST a few months ago.

Mr. Speakman was an art student in Chicago, then studied under Dietz and Engels in Munich and under Laurens in Paris. He was a lieutenant in the world war, served on the Italian front and afterward participated in the Montenegrin revolution. He was best known for his poetry and novels, including "Songs of Hope," "From a Soldier's Heart," "Beyond Shanghai," "Here's Ireland," "This Above All," "Mississippi River," and "Pagani's Courtyard,"—all of which he illustrated himself. He was forty years old, and is survived by his wife, also an artist. The two recently returned from India.

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Hail and Farewell!

The Whitney Studio Club ran away with itself. Started by Mrs. Harry Payne Whitney in New York fourteen years ago, to provide exhibitions for its members who were denied such opportunity elsewhere, it began with 20, each entitled to display his or her product. Two months ago its membership numbered 600, and 400 additional applications were on the desk of Mrs. Juliana R. Force, the director. None of them could consistently be rejected. To display their work would require a floor or two of Grand Central Palace. Mrs. Whitney decided to disband it, and revert to her original idea of aiding artists toward recognition.

Accordingly the Whitney Studio Galleries, at 8 West 8th St., will take the place of the Whitney Studio Club. They will compete with the up-town commercial galleries in finding buyers for the work of promising American artists. This was precisely the sort of enterprise Mrs. Whitney and Mrs. Force conducted prior to 1914. The *Times* quoted Mrs. Force as saying:

"The pioneering work for which the club was organized has been done; its aim has been attained. The liberal arts have won the battle which they fought so valiantly and will celebrate the victory as other regiments fighting for liberty have done—by disbanding. Believing that the victory which its talented members have helped to win for American art will grow greater

with the years, the Whitney Studio Club wishes every member success and happiness."

The *Times* accordingly congratulated the club on its demise. Concerning the new-old project of the Whitney Studio Galleries, Mrs. Force is quoted by the *Herald Tribune* as saying:

"I will show the work of artists whom Mrs. Whitney and I believe in. We are interested from a personal point of view in certain artists just as we believe other galleries are interested personally in the men whom they represent. The gallery will revert to and carry on the idea which was originally behind the Whitney Studio Club. That was the idea of an exhibiting gallery for contemporary art, rather than an organization of artists, philanthropically inspired."

London's Photographic Annual

At London's annual international salon of photography thirty nations are represented. Of the 43 entrants from the United States, 19 are from California and 17 are Japanese. The British got the impression that Los Angeles is the capital of American photography. The majority of the nudes came from Norway.

New Boston Wing to Open

Last season it was Philadelphia's turn with her new museum and its period rooms. Now it is Boston's. In November the new wing of the museum there will be opened with its fifty-four rooms and galleries, devoted for the most part to period rooms of original antiques and hangings.

The Long, Long Road

Art cannot be improvised.—Sir Thomas Beecham.

"Seeing the Louvre"

In spite of the suggestion of Modernists that the Louvre be destroyed by fire, lightning, and the wrath of conscience because it does not contain paintings of the Surrealists—

And despite the suggestions that American tourists be equipped with roller skates so that they may cover "the ground" of the galleries and still get back to the hotels in time for five o'clock tea or an apertif—

And despite the fact that going to the Louvre is "old stuff," Americans, English, Spanish, Turks, Armenians, Bulgarians, Serbs, Germans, Swedes, Danes, Finns, Chinese, provincials and Parisians still go to the Louvre—

And they still go to the same three lions that have been lions since the Louvre was really the Louvre—

And they are: The Venus de Milo, the Mona Lisa, and the "Regent de France," 136-karat diamond worth 12,000,000 francs.

M. Falque, veteran guide, was recently interviewed by a reporter for an American Paris paper. For his part, on his days off, he wanders into the Rubens room and there feasts his eyes on rosy percheron ladies, who go galloping up to heaven in huge and fleshy waves of rhythm. But aside from art he likes to study human nature. English speaking visitors, he found, still lead the foreigners who see the Louvre. German- and Spanish-speaking peoples come next. "All this talk about Americans rushing through the Louvre is not strictly accurate," said M. Falque. "They know they can't run through three miles of galleries in fifteen minutes, so they compromise, and I take them to see the Venus de Milo, the Mona Lisa, and the great, big diamond."

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Coolidge on Art

President Coolidge has at last told exactly what he thinks of modernist art, following his visit to last year's Carnegie International. He thinks it is a manifestation of neurosis caused by the world war. His views were expressed to Beverley Nichols, English author, who has just written of them for the *Sketch*. He visited the President, found him customarily silent, and, in desperation, to see if he couldn't start something, began to talk of the cynical state of mind in post-war Europe. Then the President said:

"I think I understand more clearly than you imagine what you mean. Not long ago I visited an exhibition of modern pictures at Pittsburgh. Almost every European nation was represented. As I looked at those pictures I felt I could see through them into the minds of the nations which had created them.

"I could see the torment out of which they had been born. If the nation's psychology was still diseased so was its art. The traces of neurosis were unmistakable. If, on the other hand, the nation was on the road to recovery, if its people were rediscovering the happiness which they had lost, the story was told in the picture too."

The President paused, according to Nichols's account, and added very softly:

"I thought I observed as much evidence of recovery as of sickness."

"Do you mean to say," Nichols then asked, "that you trace evidence of the unrest even in a landscape?"

"Yes," said Mr. Coolidge. "I think I do."

An American Tour



"Monkeys." Carved in Wood by Franz Barwig.

When the exhibition of sculpture in bronze and wood by Franz Barwig will open at the Little Gallery, New York, on October 22, the director, Mrs. Harold M. Bowdoin will feel happy in having achieved a triumph. She saw the artist's work on her last trip to Europe, and arranged for the show then. He is represented in a number of foreign museums, and on his only visit to this country executed the wood carvings in Hutton House, Palm Beach.

All of Barwig's work in the display, Oct. 22-Nov. 3, which will later tour several American museums, consists of animal figures, except his striking statue of St. John.

Mark Twain Portrait as Prize

The society having the matter in charge has offered a portrait of Mark Twain by Victor Uberti of Hartford to the person making the largest donation for the purchase of his old homestead in that city.

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Mass Expression

A discussion as to whether individualism in art, which now prevails, is going to continue its sway undisputed, or whether the machine age is going to produce a renaissance of human mass expression, such as religion created in the Middle Ages, has been precipitated by certain passages in H. G. Wells' "The Way the World Is Going." The British author speaks of modern democracy as "a phase of immense dissolution," and goes on to say:

"If we turn to painting or to music, we find all over this period the same effect of release—if you like—detachment, anyhow, from broad constructive conceptions and any sort of synthesis. There was very little detached painting in the Old World. It was part of something else. It decorated a building, it subserved a religious or political as well as a decorative purpose. If paintings were ever detachable, it was that they might be carried from a studio to an altar or a palace elsewhere. But with the sixteenth and seventeenth centuries painting became more and more liberated, said goodbye to the altar-piece and the palace, and set out on a life of its own.

"Now our painters are pure anarchists. They paint what pleases them for the sake of painting. They paint with a total disregard of any collective reality, and are offended when we build our houses with insufficient accommodation for their bright, irrelevant observations on the beauty of this and that."

J. Middleton Murry, writing in *The Arts*, observes that "no matter how great may be

one's enthusiasm for art, and the autonomy of art, one cannot help feeling some sympathy with Mr. Wells's dissatisfaction. For, however difficult it may be to realize imaginatively that 'collective reality' to which, in Mr. Wells's view, the arts should again willingly subordinate themselves as they did in the past, his accusation arouses some stings of conscience. Whether or not modern art is really as irrelevant as he believes to what should be the main concerns of humanity, there is no getting over what is at least an appearance of anarchy in the world of art. . . .

"Mr. Wells's real grievance is not against modern art, but against a condition of civilization which no longer has a corporate ideal, a corporate symbol and a corporate worship, to all of which modern art might reasonably be subservient."

Mr. Murry seems to see little hope in a renaissance of mass expression in art, but an unnamed writer on the art page of the *New York Times*, asks "Are we so sure?" and follows with this dramatic paragraph:

"A door opens and out flows a confused yet withal rhythmic tumult. It is the song of the machine; the song of a new age grown articulate. True, this is articulation that has scarce proceeded beyond the stage of infant lisping—as compared, that is, with what assuredly it will be. The giant child has found its voice, and a whole world rings with the august discovery. Beyond the horizon a future no man fathoms trembles with expectation as the sound of the machine rises higher and clearer. Gradually we discern the shadowy outlines of a symbol, the symbol of a new age. And this

symbol already, though its shape may not be fully determined or its strength gauged, begins to look strangely like the corporate idea in modern guise; the collective annunciation of a fresh task undertaken by humanity; a return of organized form out of the welter of Mr. Wells's 'immense dissolution.'"

This view also finds expression in R. L. Duffus, who asserts in his "The American Renaissance" that "artistic expression in this as in every highly industrialized country will become less individualistic, more highly organized, more mechanized—in a sense more Egyptian and less Greek."

We cannot in this generation, he says, escape envisioning "an art that goes with the prevailing economic and technical drift. Just as the medieval artist served the Church, the modern artist must serve the machines, which are by way of being the modern Church. . . . The artist's opportunity is to make of the machine a mightier etching tool, a vaster brush, to spread his idea across the countryside instead of confining it to a few square feet of wall or canvas."

The Morton Galleries Move

Leonora Morton, who established the Morton Galleries at 53d St. and 6th Ave. a year ago, has opened her gallery in a different, and much more desirable location, at 49 W. 57th St., New York. Her first exhibition of this season comprises paintings by Blanche, Nura, Henri, Myers, Trunk and others, extending from Sept. 15 to Oct. 15.

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In the Realm of Decoration and the Antique

Origins

Doubtless few persons ever stop to consider how wall paper or tapestries or other wall decorations originated. Mrs. Robert Noble in the London *Sunday Times* traces these things to the cave men:

"Even before he had attained a stage of development that enabled him to make crude carvings and designs upon the stone, he craved to give his simple abode an air of comfort. He solved the problem by stretching over the walls the skins of animals he had killed in the chase. This simple expedient thus served a triple purpose. It not only cured his hides quickly and well and made his cave decorative, but it also impressed all who entered with the fact that he was a man of valor and prowess in the chase."

She pursues this line of thought. The nomad invented detachable wall coverings along with other portable possessions, and "today we reap the advantage of this fact, for tapestries and painted wall-cloths, needlework, embroideries and lace, and, of course, pictures of all kinds, prints and etchings, lithographs and woodcuts, all come under this category of mural decorations that can be easily moved."

"Before, however, he had learnt to weave or paint, man in his earlier stages of progress became skillful in the use of flint and chisel, and at once he set to work to beautify his dwelling with carvings, and yet a little later with painted designs or skilled embellishments with tiles and mosaics. The palace walls of Nineveh and Babylon, as well as those of Ancient Egypt, were richly decorated with these deeply cut carvings."

Both frescoed and painted walls marked another effort in mural decoration: "At first this treatment was reserved for chapels and churches, but during the Renaissance Italy adopted fresco painting for domestic mural decoration. When some two centuries later wall-painting found favor in England we get an amusing description of Chatsworth House, written by Horace Walpole, in which he says: 'The heathen gods and goddesses, Christian Virtues, and allegorical gentlefolk are crowded into every room, as if Mrs. Holman had been to Heaven and invited everybody she saw!'

Wall paper is simply an imitation of other kinds of wall decoration, with added imitations of birds and flowers and other beauties of nature. "A new phase in the production of wall papers began with the importation of Chinese handpainted papers. Their beautiful and exotic designs formed a perfect background for lacquers, fine walnut or Oriental porcelains, and soon the demand outstripped the supply. So English and French craftsmen attempted interesting imitations, producing many charming designs, interwoven with exotic birds, flowers and bamboo."

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Some Projects for the Future Interior



Modernist Room by Fr  d Rothermell. Almco Galleries.

One of the results of the wave of modernist decoration started by the Paris exposition of decorative arts in 1925 is the establishment of art galleries that exhibit only this kind of work. The Almco, the Park Avenue and the Schoen Galleries, New York, are among these, and the Almco has taken the Baroness von Lumbe from Macy's to conduct its exhibitions.

Her first display was called "an exhibition of projects for the future interior and

stage" by Fred Rothermell. The fantastic, but orderly, designs for the stage by Rothermell attracted much interest, and as they were placed in the most modernistic of settings, the general effect was something like a visit to Mars might be.

Only an expert could tell at first glance how the colorful designs were illuminated. Arches and pillars of light, and strange rugs and chairs and bookcases helped in the impressive scheme.

Skill of the Gobelins

It is almost impossible to discuss tapestries at any length without using the name that stands for some of the finest gems in the history of hand weaving—Gobelins. N. W. in the *Christian Science Monitor* writes:

"The name Gobelin is traced to the Gobelin brothers, dyers whose plant was used for the first workshops. Rabelais has immortalized these two brothers in one of his works.

"Just why have these triumphal achievements in the art of hand weaving won such universal fame, and what is behind their fascinating, irresistible attraction and charm? The answer is simple. As in any notable accomplishment in art, it is because of the quality of the work that is put into the object. It is the marvelously skillful and painstaking craftsmanship of the Gobelin workers themselves which is really responsible for their distinctive characteristics. The individuality of these tapestries would seem to lie in their method of weaving, the exquisite fidelity of their color tones to the original pictures they were copied from and to their joyous richness as a whole."

Return of the Panelled Wall

In an article on the return of the vogue for panelled walls, Arthur Hayden in the *Sunday Times*, London, says that "for 300

years it has held a place in English domestic furniture as a silent background. It should not now be thrust aside. Perhaps indeed it may be said to be coming into its own as a glorious heritage." But he tells of a whole staircase of modern unseasoned oak that split with a report like a cannon, "to the wonderment of the new assimilator of the antique."

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Antiques

Chinese Porcelain

Speaking of the lack of morality in art, Whistler said that the spirit of beauty was a cruel jade who "passed the honest, industrious Swiss, to consort with the opium eaters of Nanking, whose blue porcelain is the marvel of the world." Not all Chinese artists are opium eaters, but their work in ceramics are often so beautiful as to suggest inspiration in some exotic way.

The Chinese ware which has probably attained the greatest popularity with Western collectors is the blue and white, according to an article by Aaron Marc Stein in the *New York Evening Post*. "Among the Chinese the monochromes are generally more highly prized; appreciation of the remarkable single colors created by the Chinese artists, although late in its development here, has increased tremendously in recent years.

"Although in many of the arts the Chinese genius appears to have declined during the last few centuries, the art of ceramics, despite its antiquity, has endured with a remarkable vitality. During the Ch'ing dynasty, and more particularly during the reign of the Emperor K'ang Hsi (1662-1722), some of the finest examples of Chinese porcelains were made."

The writer tells of a black hawthorne baluster vase from the collection of the late Elbert H. Gary. It was colored a rich black with an oily iridescence, and against this background were painted gnarled branches of white plum blossoms springing from green rockery piled at the foot. Songbirds were painted among the branches in yellow and green.

Made in the same period is a sang-de-boeuf vase that has recently been sold to Edsel Ford by Parish-Watson & Co. It is potted in the graceful baluster shape and its clear, dark color varies over the surface with amazing subtlety. Hardly the finest jewels have the light, depth and clarity of this wonderful color. The piece has no equal among the known K'ang Hsi monochromes.

French collectors were the first Europeans to realize the beauties of color of the monochrome porcelains preferred by the Chinese. Names such as *sang de boeuf* and *clair de lune*, by which these colors are known today, bear ample witness to this. But now American collectors are showing appreciation for the finest of these wares, and also for carved jade from China, as was told about not long since in an article in *THE ART DIGEST*.

\$4,200 for a Highboy

George Horace Lorimer, editor, of *Wyn-cote*, Pa., and Joseph Hergesheimer, author, of *West Chester*, Pa., competed with each other for the possession of a curly maple highboy at the dispersal of the Old Fountain House Inn collection at Doylestown. The editor won, but it cost him \$4,200. The piece was one of 12,000 objects gathered by Francis C. Mireau, proprietor of the Old Fountain House Inn. It was fashioned before the Revolution by an unknown Bucks County craftsman.

A Savery clock which was presented to Lafayette on his visit to America brought \$3,300. The proceeds of the auction amounted to nearly \$100,000. Henry Ford is said to have offered the owner \$79,000 for the collection for his Dearborn Museum.

In the Realm of Decoration and the Antique

American Clocks

The great rise in the value of grandfather's clocks of American make is shown in a recent article by Carl Greenleaf Beede. Like Henry V. Weil, the New York antiquarian, Daniel F. Wagner of Hingham, Mass., makes a feature of clocks, although the writer does not say whether he keeps all of his antique timepieces in good running order, as Mr. Weil does. The town of Hingham has a peculiar fame as the former home of noted clock makers. The writer says:

"As a native of the town Mr. Wagner long ago began to buy and sell the numerous types which originated in that section, particularly the 'baby grandfather' shape which seemed to have been made in greater numbers there than elsewhere. Mr. Wagner says that when he began dealing in these timepieces 30 years ago, then he was able to sell them at \$25 or \$30 each. Their increase in value has been no greater perhaps than that of other home furnishings of their period, although they now bring from \$600 to \$1,000 each."

The Passion for the Old

"The fashion for the antique in furniture has become as imperious as the fashion for the latest novelty in dress," says the *London Daily Telegraph*. "The domination of the old in figure, form, and shape was never so complete, and our forward-looking age thinks mainly in terms of old masters when it comes to pictures, chairs, and tables, and the glass and silver which are to sparkle on its board. There is a sharp touch of the ironic in the contrast; there is even a touch of the tragic for the modern craftsman and artist, sensible of ill-deserved neglect. But who doubts that the instinct has been a right one, and that this turning back to the older craftsmanship is not so much a reaction as a Renaissance?"

"It has been a conversion to the light, a discarding of overloaded error, a rediscovery of the beauty of line, a recapture of purity in decoration, a return to dignity and elegance, a truer recognition of form. In an age of mass production by machinery for competitive selling in the open market—itself an admirable and necessary thing—it is a solace to turn to what is hand-wrought, to what has companioned others, to what possesses honest pedigree, even though belonging to the lesser families or to plain yeoman stock. The cult of the antique may be pushed to 'wasteful and ridiculous excess, but it has brought thousands of this generation to a truer understanding of art, and it will have, we believe, a stimulative and creative effect upon the artists of the generations to come."

The Demand for Lowestoft

Writing in the *Boston Transcript* about a visit to an auction sale, A. H. H. made this interesting comment: "The demand for Lowestoft seems never to wane. Quite a few pieces, most of them the more common simple decorations, were sold for from two to three dollars for a cup and saucer, up to twenty-seven for a teapot and creamer, twenty-eight for a white and gold teapot and helmet pitcher, and forty-five for a teapot showing a sailing ship on one side (repaired at that)."

Art to Flourish Where "Porgy" Held Forth



"Cabbage Row," in Charleston, S. C.

In Charleston it is known as "Cabbage Row," but in DuBose Hayward's immensely successful novel and play, "Porgy," it masquerades as "Cat Fish Row," and its courtyard, entered through the dilapidated doorway, figures unforgettably in the negro drama. Next door another Hayward once lived, Judge Thomas Hayward, one of the signers of the Declaration of Independence, and it was there that he entertained Washington. Degraded to the worst sort of a negro tenement, it will now become proud again as a cradle of art. It is being restored to its old colonial beauty, and will be transformed into a studio building for artists!

The generous courtyard suggests that far back in the history of South Carolina "Cabbage Row" was a hostelry. Church street, in which it is situated, was once Charleston's main thoroughfare, in fact its only real street. But in the nineteenth century the

"Row" became the home of numerous negroes, and the courtyard swarmed with them at all hours of the day and night. Two small stores, run by negroes, at various times occupied the front rooms on the lower floor. Here the darkies purchased their meager supply of wood at a cent a stick, and also procured their "one cent wuth o' lard and two cent wuth o' sugar."

"Cabbage Row" was an eyesore and a nuisance to the police department. But it made delectable material for the novelist. Then, too, an artist, Elizabeth O'Neill Verner, made a delightful etching of the grilled doorway.

Recently the "Row" was purchased by Loutrell W. Briggs of New York, landscape architect, and he found material ready to his hand. He is transforming the courtyard, which is in the shape of a "T," into a beautiful garden, and the studios will open onto this. The place will be distinguished.

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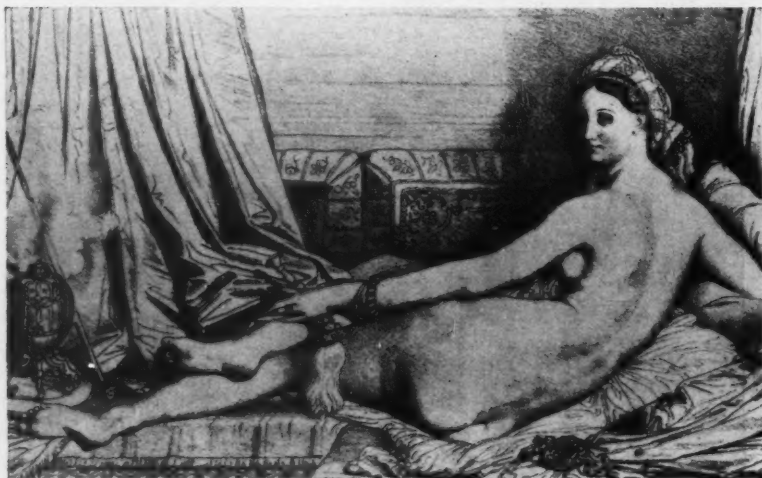
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Among the Print Makers, Old and Modern

Chicago Now Owns All of Ingres' Prints



"L'Odalisque." Lithograph by Ingres.

Recent purchases have provided the Art Institute of Chicago with a complete collection of the graphic work of J. A. D. Ingres. They comprise nine works—eight lithographs and one etching, the portrait of Pressigny, Archbishop of Besancon.

Most interesting of the lithographs is the artist's version on paper of his masterpiece, the nude "Odalisque," the gift of Walter S. Brewster. It shows great delicacy in its handling of crayon in the flesh tones and in

the remarkable sinuosity of its line. Here, however, the dryness and rigidity imputed to many of Ingres' paintings are somewhat felt, and his early adherence to David and the classical school clearly shown. It is increasingly difficult to find, seldom coming up at auction.

This little Ingres collection is rare, and, as the years pass, is certain to be regarded as one of the irreplaceable gems of the Art Institute.

Bartolozzi

It was only recently discovered that Bartolozzi was born in Florence on Sept. 25, 1728, and the Victoria and Albert Museum, with commendable enterprise, is celebrating the second centenary of the event with an exhibition, says the London Times.

Bartolozzi was placed by his father in the Academy of Arts there, then under the direction of an Englishman, Ignatius Hugford, and was later apprenticed at Venice to the engraver, Joseph Wagner. Dalton, George

III.'s librarian, offered him the post of engraver to the King, and he came to London in 1764, his first important commission being a series of line engravings from Guercino's original drawings in the Royal collection at Windsor, some of which are included in the exhibition. At the end of his three years' contract he accepted Boydell's offer.

At this time stipple engraving was very popular in England, and Bartolozzi had to take pupils and assistants, so that a "Bartolozzi engraving" has come to mean a certain kind of work rather than, necessarily, a work of his hand. He was one of the earliest members of the Royal Academy, founded in 1768, and he engraved many fine works after Reynolds, Angelica Kauffman and others.

"Bartolozzi was not a great creative artist," says the Times, "but he was a very graceful one, and the exhibition at the Victoria and Albert Museum shows him in a much wider range of subjects and styles than is commonly associated with his name. He had the gift of making a faithful translation of a picture and still adding to it something of his own personality. It is not surprising to learn that his relaxation was music, for it was just the musical quality of a design that he brought out and emphasized."

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The Color Print

The growing demand for color prints in this country, as abroad, makes of special interest an editorial in the August issue of the *Art Trade Journal*, London.

"Although the color print has now reached such a stage of excellence that it rivals the supremacy of the etching," says the writer, "it is still totally unrepresented at the Royal Academy. In a letter to *The Times* recently Professor Seaby suggests that the Academy can no longer afford to ignore the claims of this vigorous movement," but his proposal that "if it cannot exhibit the work for lack of space, it might recognize it by electing one of the brilliant young color printers to its body," follows in the nature of an anticlimax. The color printer has long passed the phase where the election of one of his number to the ranks of the Academicians would add to the prestige of his art. Rather do we agree with Mr. Sickert, who in again indulging his penchant for letters to the press, writes that "in so far as it (color reproduction) combines cheapness with excellence it is in no need of 'acknowledgment' since it already flourishes." Like the professor, however, Mr. Sickert is too ready to accept the "lack of space" plea. . . . Professor A. M. Hind, who at this point joins in the controversy, is made of sterner stuff, and considers that space could be made by a more drastic censorship in the water colors, drawings and engravings section.

"Our own opinion is that such pruning as would be necessitated could more fittingly be employed in the direction of the oils, and particularly in a more rigid censorship of the portraits which this year have increased to almost a third of the total. In whichever branch the change might be effected, however, it would yet be generally welcome. The publicity value of the Academy—in spite of the sneers of the critics—is still very great, and it needs only some such established exhibition as this to bring the color print to the eyes of a large public which is at present in almost total ignorance as to the high standard to which it has attained, or as to the joyousness it can offer to the home."

The "Prof. Seaby" referred to in this editorial is Allen W. Seaby, whose wood-block prints are shown in the galleries of the Brown-Robertson Co., Inc., New York and Chicago, his American publishers. His work has been so well received that a permanent display of his prints has resulted.

A Course on Modern Prints

Beginning Oct. 16 Mrs. Charles Whitmore, director of the Print Corner, Hingham, Mass., will conduct a course of eight illustrated talks on "Modern Prints: Their Making and Enjoyment" at the Boston Museum. Applications for enrollment should be sent to Mrs. Whitmore.

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Among the Print Makers, Old and Modern

Rosenberg Etchings

A characteristic of European writers on art is that they seem to like to ignore the American origin or even the American citizenship of artists who become noted in Europe. Sargent to them was never an American and Whistler, seldom, and then only when they wished to slur him at such times as he got under the skin of some one.

A eulogistic article entitled "The Constantinople Etchings of Louis C. Rosenberg," by Max Judge, occupying numerous pages, with reproductions, in *The Print Collector's Quarterly*, contains no allusion to the fact that the artist is American-born and lives in New York. Praise is unstinted for his Constantinople series, including "Interior of the Mosque of Santa Sophia" and "The Great Bazaar," both of which are reproduced. Of the mosque plate the writer says:

"The four monolithic columns that compose the motive constitute one-half of the 'great order' enclosing the north and south sides of the central space beneath the dome. . . . The columns are of verd-antique, and are the most beautiful of the multitude of pillars—107 in all—which support the fabric. The whole 80 of them were brought from Ephesus and are supposed to have been taken from the great Greek temple of Artemis. Both origin and position give them a special significance which Mr. Rosenberg's deep architectural insight makes complete."

Even higher praise is given to the etching of the Great Bazaar:

"The very human drypoint is a striking instance of an artist's independence of whatever preconceptions may enwrap the source of his inspiration. Mr. Rosenberg invests the Great Bazaar with an entirely fresh interest, reflecting that almost grotesque humanity which will always make the Bazaar's appeal a universal one; and the conception is tempered with a blitheness like that possessed by Greek vase painting, which overcomes the most confirmed indifference to 'archæology.'"

"Mr. Rosenberg demonstrates in this etching that the kaleidoscopic is not the prerogative of color. The glut of brilliant hues in which an Eastern scene is so prone to diffuse itself will tempt the painter to rival the power of words to convey the indescribable and the formless, which at once brings him into conflict with our own indefiniteness. But the artist is immune if only he can perceive all transient phenomenon in the one harmonic reality of light. Mr. Rosenberg's etching of the Great Bazaar is a direct challenge to the painter to achieve an equal measure of the solid truth that lies beneath appearances."

Mr. Rosenberg has just held an exhibition in the Casson Galleries, Boston, and the *Transcript* said:

"It needs no information catalogue to tell us that Mr. Rosenberg was a student of architecture at Massachusetts Institute of Technology before seriously turning to etching in 1922. This fact is amply demonstrated in the two dozen or more prints that he has placed before us. That the man thoroughly understands buildings and finds a definite sort of joy in their delineation is easy to see. He revels in the materials of

Czechoslovakian Revivifies Color Etching



"New York Stock Exchange," by T. F. Simon. Courtesy of Kennedy & Co., New York.

When the home of the New York Stock Exchange has built its classic architecture dominated the scene at Broad and Wall streets. But now the figures in the Greek pediment atop the columns of its façade, gigantic though they are by ordinary standards, are dwarfed by the titanic edifices that ascend skyward all about it, and they seem oppressed by their relative unimportance in the civilization of the New World.

This is the impression conveyed by the

which they are made and finds the story of their existence an interesting one indeed.

"Without an exception, in the present exhibition, he has occupied himself with buildings, to which he subordinates his incidental figures. Most of them are old world edifices, each with its individualistic history. They are doubly enchanting, these old survivors of another age, and for it they have to thank the facile needle of a competent craftsman."

color etching of T. F. Simon, who has found in New York subjects as alluring to his needle as any American etcher ever found abroad. Simon has an insatiable interest in the world at large. Although his main studio is in Prague, he has long been associated with Paris by his depictions of the boulevards, the book stalls along the Seine, Notre Dame and other well-known spots along the banks of the river. From Paris he wandered to Flanders, Holland and Morocco, and a little more than a year ago he made a visit to this country.

The Czechoslovakian found the financial district fascinating, and the New York Public Library, and upper Fifth Ave. and Broadway at night inspired some of his best color plates.

A connoisseur goes so far as to say that to Simon's extraordinarily successful exploitation of the eighteenth-century technique of color etching, most of the contemporary progress is due.



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The News and Opinion of Books on Art

Tribute to Kimball

Henry Russell Hitchcock, Jr., pays a high tribute to "American Architecture" by Fiske Kimball (Indianapolis: the Bobbs-Merrill Company, \$4). He speaks in *Creative Art* of the director of the Philadelphia Museum as the "restorer of perhaps the finest chain of early houses in the country, and the greatest scholar of the American architecture of the past." He adds:

"Indeed nearly the whole work could be based on the monographs which he had published in his investigations of special fields. As a result the book is for its purpose almost perfect. There are few works of scholarship intended for general reading which can claim equal originality of sources, equal balance between the dangers of pedantry and popularization, and equally intelligent vision."

But he adds that the book's "very integrity as history and the very perfection with which its plan is carried out are certain faults from a larger point of view." For the author is not a prophet, not a literary man, not an aesthete. But these faults are merely indications of the wide field in which it is completely valid.

"The reviewer in conclusion would like to repeat the suggestion of Mr. Douglas Haskell (in his review of this book in the *New Republic* of June 20) that to project American architecture into the future it may be desirable—as even Wright has said—to look to Europe and specifically to the 'Towards a New Architecture' of Le Corbusier. To supplement the view of the past and to turn upon it a more general light there fortunately exists the 'Sticks and Stones' of Lewis Mumford. With these three books American architecture is well served."

A "Thought Provoking" Book

"One of the too few books which provoke thought," is William Mathewson Milliken's summing up in *Art and Archaeology* of "Art Epochs and Their Leaders" by Oscar Hagen (New York: Scribner's, \$3). The style, however, is Germanic, and somewhat difficult for American readers, and "often its intensity palls," while many words give an effect of pedanticism.

Dr. Barnes' Book

Whatever is said by Dr. Albert C. Barnes, founder of the museum of modern art in Merion, Pa., is apt to be the subject of controversy. The revised edition of his book, "The Art in Painting" (New York: Harcourt, Brace & Co., \$6), is called by L. M. in the *American Magazine of Art* "a paradox, containing much that one can endorse with enthusiasm, including the illustrations, and also much that one must repudiate." Of Dr. Barnes the review says:

"He calls to mind a certain type of physician who looks upon every patient as a case for an experiment, forgetting completely the human aspect. Prof. Barnes sees every painting as something to be dissected and analyzed. . . . Not for one moment would one recommend the old sentimental method of art instruction; yet the 100 per cent. scientific method may be equally obnoxious. One pictures the student turning with a sigh of relief to his calculus and trigonometry after perusing several hundred of such pages as this," and then the reviewer quotes a few characteristic paragraphs.

Jackman's "American Arts"

"This volume has an extraordinarily extensive scope, covering the entire range of American art from needlework to skyscrapers, and from 1608 to the present day," is the way the *American Magazine of Art* starts a review of "American Arts" by Rilla Evelyn Jackman (Chicago: Rand, McNally & Co., \$3.60). The book was prepared primarily for students' use by the author, who is head of the public school art department of Syracuse University, and the critic finds it a good work for beginners.

New Book on an Old Theme

It has a familiar sound, the title of this book: "The Italian Renaissance in Art," by Otto Pearre Fairfield, Litt.D. (New York: The MacMillan Company, \$5). But the subject is really inexhaustible, in the opinion of the *American Magazine of Art*, which says that the book, intended for the layman, should be found by laymen in general "good reading and of real value."

A Singer Book

Monographs on the works of European painters exist in plenty, but it is seldom that an American artist is thus honored. Yet it is a much appreciated means whereby the admirers of a painter's work may study it in its completeness, and is a practice to be commended to art writers and publishers.

A most beautiful monograph has just appeared in Amsterdam under the title of "The American Painter W. H. Singer, Jr., and His Position in the World of Art." It bears the imprint of Frans Buffa and Sons. Its pages are divided between reviews selected by J. Siedenberg and a set of twenty-one reproductions of the artist's Norwegian landscapes, which of late years have won admiration both in America and in Europe. The frontispiece is a photograph of Mr. Singer. A note says: "This book appeared on the fifth of July, nineteen hundred and twenty-eight, on the occasion of the sixtieth birthday of the American painter William Henry Singer Junior."

Readers of *THE ART DIGEST* will remember that when an exhibition of sixteen of Mr. Singer's pictures was held at the Durand-Ruel Galleries in New York last March, fifteen were sold, three of them to museums. This definitely places him in the front rank of American artists, both as to vogue and the recognized beauty of his work, and the present volume will be much appreciated by the art world.

A Book on "The Russian Icon"

The Oxford University Press, New York, has issued a monumental work entitled "The Russian Icon" by Nikodim Pavlovich Kondakov, translated by Ellis H. Minns. It is priced at \$35 and dedicated to John O. Crane. The author, now deceased, was hailed by Gabriel Millet as the "patriarch of the Byzantinists." Sixty-five plates in color are included in the book, of which Louis L. Horsch says in *Art and Archaeology* that throughout one is aware of the authority and erudition of the writer, who traces the icon from its origin in Græco-Oriental models which drew their inspiration from Greece and Syria.

He Defends Michelangelo

J. W. S. in *The Studio*, London, defends Michelangelo from the charge by Ruskin and others that he employed his subject to display his artistic powers, rather than the other way 'round. "This, in view of the illustrations in this volume alone, seems less than just," he says. He is considering "Michelangelo" by Adolfo Venturi (Friederick Warne & Co., London). The marvels of the facial types in the Sistine Chapel transcend the display of artistic powers, he thinks, and he is so concerned about the artist that he neglects to give an opinion of the book apart from the illustrations.

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In the Realm of Rare Books and Manuscripts

Finds a Treasure

Like a chapter from Balzac's "Cousin Pons" is the tale of the discovery of an autograph letter of Goldsmith by a Chicago plasterer in London. Connolly works at the Auditorium Hotel, and makes a hobby of collecting the autographs of great persons, and last year, for the first time in forty years, visited London, where, according to his habit, he spent much time in second-hand bookshops and other places where treasures are to be found. The *Step Ladder*, Chicago, tells how Connolly walked up three flights of stairs to ask the editor if the letter was genuine.

Tom had picked up a job lot of autograph letters in the foreign bookshop, including one by Sarah Siddons, and along with it he was obliged to take one which did not especially appeal to him. In the office of the *Step Ladder* the one signed Goldsmith was compared with a facsimile of a genuine letter by the author, and the comparison was convincing. Perhaps the British Museum will now be desirous of adding it to the collection there. Here is the letter:

Green Arbor Court, September 3rd

To Mr. Johnson

Dear Sir

I am in great trouble and perplexity, being threat'nd by my land lady for arrears of rent—I am taken prisoner. Could you pay me a visit here? I have in MS a Tale almost ready for the Press also sundry poems. I think I have been extravagant—but hominum est errare. Come and release me from a vulgar virago, and leave your debtor
Oliver Goldsmith

The addressee, of course, was Dr. Samuel Johnson. A search in Irving's "Life of Goldsmith" disclosed the story in entertaining detail of Goldsmith's arrest. Dr. Johnson extricated him from his trouble, and was told that the novelist had ready for the press a novel, the merit of which the famous critic recognized. It was "The Vicar of Wakefield." The date of its publication fixes the time of the letter as 1764. Now the question is being asked as to how the treasure remained undiscovered so long.

John Keats' Shakespeare

The seven volume Johnson-Stevens edition of Shakespeare formerly owned by John Keats, which Prof. Caroline Spurgeon of London University found in the possession of George Armour, a Princeton, N. J., book collector, and blazoned to the world because of its remarkable marginal notes, proves that while James Boswell may have had an exalted opinion of Dr. Samuel Johnson, the author of "Endymion" certainly did not. Against one of Johnson's footnotes to "The Winter's Tale" Keats had contemptuously scrawled "Fool."

Prof. Spurgeon will publish "Keats' Shakespeare: a Descriptive Study Based on New Material," which, by quoting the marginal notes the poet made on the Johnson-Stevens edition, will show the profound influence the bard had upon his own development. News of the find created a great stir among Keats lovers in England.

New Collectors Enter Field

While prices for rare books have quadrupled in a decade, the total number of sales among American collectors is not so large as it was a few years back. The reason is that the great collectors like Huntington

are no longer in the field. There is a greater number of buyers, however, and this fact, in the opinion of book experts, is indicative of a more widespread culture. Among the collectors who have recently come into notice by their purchases are Owen D. Young, Jerome Kern, A. Edward Newton, William R. Hearst and Henry Ford. Mr. Newton has done much to popularize collecting.

A Quadrupled Demand

The demand for rare books and MSS. has literally quadrupled in the last decade, says E. Byrne Hackett, who returned early in September after spending one month in England. The head of the Brick Row Book Shop, which recently opened in its new establishment at 42 E. 50th St., New York, found great activity in his field in London, with records being broken at almost every sale.

The growing culture of the American people, indicated by literary guilds, book clubs, and lectures on intellectual subjects, Mr. Hackett thinks one of the causes of the increase in the demand for rare editions. Boswell's "Johnson," which sold at \$100 ten years ago, now brings \$550, and Johnson's "Rasselas," which was sold recently by Scribner's at \$900, went for \$80 a decade ago. These examples are typical of the general trend.

The outstanding book of Mr. Hackett's recent acquisitions is Johnson's bound volume of *The Rambler*, which he presented to Dr. Burney, father of Fanny Burney, afterward Mme. D'Arblay. It contains an inscription by Edmund Gosse. Another of his treasures, just acquired, is an autographed copy of "The Dynasts" by Hardy, which he picked up for \$250.

Will Show Spanish Treasures

Spain's "National Book Day" falls on Oct. 7, and to celebrate the event the Spanish Academy will place on permanent exhibition its treasures, which are so rare that, if put on the market, they would create an immense furore and probably cause Dr. Rosenbach to ask Colonel Lindbergh's assistance in getting him to Europe.

Of fabulous value, for instance, is the first edition of the two parts on Don Quixote, dated 1605 and 1615, which is so rare that the Spanish National Library recently had copies made of certain leaves to complete its own imperfect edition.

The Academy is in possession of many autographs of great writers, among them those of Lope de Vega, XVth century dramatist, and Gonzalo de Berceo and Arcipreste de Hita, XIVth century poets.

Selfridge Gives Collection

Much has appeared in the press, especially in England, about the ninety-six account books of the Medici family which H. Gordon Selfridge, American proprietor of a great London store, bought at Christie's. Now it is announced that Mr. Selfridge has presented the collection to the Baker Library, of Boston. These records have been described as showing that "the business antennae of the Medici family of Florence, Italy, reached all parts of the then known world." They afford a rich mine of information to students of history, economics and sociology.

Pickwick Parts

Four hundred copies at \$25 each is the edition of John C. Eckel's "Prime Pickwicks in Paris." It is for sale in this country by E. H. Wells & Co. and in England by Charles I. Sawyer, Ltd. The New York *Times* says that since the publication of his bibliography of Dickens in 1913, Mr. Eckel has been recognized as the foremost authority on this aspect of Dickens. "In the present epitome of his knowledge of what constitutes a perfect first Pickwick, he offers the collector a valuable supplement to the earlier bibliography. Every owner of a Pickwick in parts, may here read, with pride or envy, as the case may be, Mr. Eckel's final dictum (we hope it will be final) on the collection of a prime copy.

"In a carefully prepared census he enumerates fourteen sets which he regards as reasonably perfect and therefore distinct from all other copies. He lists them in the following order or disorder, for the arrangement in no way implies superiority or relative merit: Douglas-Austin-Clark, Jupp-Kern, MacGeorge-Sawyer, Bruton-Patterson-Newton, Robson-Coggeshall-Young, McCutcheon-Ulizio, W. B. Osgood Field, J. Pierpont Morgan, Corder-Edgar, Dubois-Pforzheimer, Hatton-Cole, and Harry B. Smith-Elkins. All but one, the Sawyer copy, are in America, and it is further significant that they are all still in private hands, if we except the J. Pierpont Morgan copy. No other public institution, not even the great Huntington Library, possesses a really good Pickwick in parts."

The reviewer says that the copy he would rather own above all others is that now in the William L. Elkins Library, the famous set which contains in the first fourteen parts, presentation inscriptions by Dickens to Mary Hogarth, his wife's sister, with whom undoubtedly he was in love. This is the supreme association copy.

Widener as Manuscript Collector

The famous MS. of "Alice in Wonderland," which was purchased in England by Dr. A. S. Rosenbach, is believed to have been acquired by Joseph E. Widener of Philadelphia. Mr. Widener is more of a collector of paintings than of books, as was his father, but some observers think that the treasure just acquired, the loss of which was greatly deplored in England, may mean that he will now supplement his art works by other rarities in the field of books and MSS.

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A Review of the Field in Art Education

The Prague Exhibit

Many publications printed articles on the exhibition of pupils' work held in connection with the sixth International Art Congress at Prague, but perhaps the most succinct review was given by an unnamed writer in the *Christian Science Monitor*, who after telling of the delight of the thousands of art teachers at the display, said:

"One dominant thought was brought out, that art is not a special talent bestowed only on a favored few, but is a quality to be found in degrees of understanding in every pupil—needing only encouragement,



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direction and application for further development.

"In comparison with former exhibits held in various places, note was made of the fact that the so-called nationalistic traits and traditional ideas are disappearing to a certain extent, and a higher knowledge of abstract beauty is being recognized.

"The academic standards in which it was very evident many times that spiritual and individualistic tendencies were sacrificed for perfection in technique, are being replaced by less stilted methods, while rendition has benefited rather than suffered.

"Instinctively each member of the congress sought out the points in each country's exhibit that showed progress over their own country's productions. Marked improvement is bound to show in the teaching that will follow.

"The large, splendid exhibits of Great Britain and Germany proved a strong incentive to American teachers to be more alert and to insist on the practical uses of art in everyday life. Handwork done by pupils in these countries is not merely for the purpose of training the fingers to be skillful in manipulation, but is useful and usable.

"In turn the English could see that color should be studied more seriously after viewing the American and Czechoslovakian exhibits, while Germany will profit by realizing that the art quality is not only me-

chanical but often, apparently, occult in balance and arrangement.

"Another feature that the German exhibit displayed, although not new to experimental classes in modern art in a high school in California, was the use of master musical compositions as subject matter for illustrations. The analogy of the fundamentals of graphic art and music is clearly comprehended and used to stimulate the imagination and color sense of the student. The advantage of this procedure is very evident and worthy of emulation by other nations.

"Americans hailed with delight the rather systematic and logical steps of procedure in fundamentals of art training from one grade to another in the Czechoslovakian schools, a quality mostly lacking in art teaching in America for fear of stultifying freedom of expression. Czechoslovakia's work proves that the reverse may be the case.

"The Polish children's work is unusual in its dramatic portrayal and imaginative quality, while the Danish work shows strong architectural sense and splendid mechanical draftsmanship. The varied techniques used and the many new methods exposed in the Russian, Ukrainian and Latvian exhibits point to a transitional period in these countries which foretells much good in the near future.

"The commercial exhibits, of which there were many, from different countries, point

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Abbott School Extended

The Abbott School of Fine and Commercial Art, in Washington, opens its new term with the addition of new departments in architectural drafting and textile design, according to the announcement of Miss Anne F. Abbott, the director. The interior decorating course has been increased to four years to meet the demands of students who desire college credits, and a full two years course in teacher training has been added.

An advisory council has been named, whose members will visit the school to lecture and criticize: Royal B. Farnum, state director of art education in Massachusetts; Francis C. Jones, painter; Clifford Berryman, cartoonist; and William Partridge, architect.

Lawson Teaches Painting

Ernest Lawson this year heads the department of painting of the art school of the Kansas City Art Institute. Other changes in the faculty include the addition of Miss Dorothy Miner of Omaha as assistant instructor in interior decoration, Miss Mildred Welch as instructor in lettering and layout, and Miss Zenith Friel as instructor in the junior department.

The art school, according to R. A. Holland, the director, has the largest enrolment in its history. Its capacity is doubled in its new quarters, the splendid mansion given to it by Howard Vanderslice.

School Starts With Exhibition

The Martinet School of Art, of Baltimore, inaugurated its new season with an exhibition of work done by its pupils during the last scholastic year, including the summer school. After the close of the outdoor classes, the director, Marjorie D. Martinet, had a vacation painting all alone on the North Atlantic Coast.

The Majority "Remained Over"

Forty-five Americans worked under Henry B. Snell in his summer school at Cintra, Portugal, during the summer, but only 22 of them returned with him aboard the Majestic. The rest stayed longer, scattering over Europe to see the museums and enjoy themselves.

Henkora Students at Fair

At the Minnesota State Exposition the pupils of the Henkora School of Art, of Minneapolis, were represented by thirty-three paintings.

Academy Is 60 Years Old

With its opening on Sept. 24, the Art Academy of Cincinnati marked the sixtieth year of its existence.

[Education news continued on page 28.]

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The Student's Outlook

In an address before the American Club
of Paris, Paul Manship, American sculptor,
drew a comparison between the outlook of
the art student of today and the outlook of
the past. He said:

"The student of art today is not as he was
in former times; he was then an apprentice,
his art was his schooling, and he was taught
pride of his handicraft; if he had talent he
became a recognized artist, if not especially
able he remained a skilled artisan, a worker
in metal or marble, a maker of one of those
thousand and one objects of everyday life.

"Now, the art student cares little about
his training and his expressions may be most
ungrammatical, but he believes in his soul,
which he thinks a burning volcano, bursting
to find expression. It all explains many of
those so-called works of art which none of
us understand, and which mystify people and
fill them with wonder.

"The pendulum of art swings, and prog-
ress may come through reaction. There are
new and most encouraging tendencies in art
today; the reaction to the academic period
of forty years ago may be cubism, and in
the swing of the pendulum are many de-
grees; they are not all sympathetic to us.
The reaction to the impressionism in sculp-
ture of forty years ago—the old school of
Rodin—is the study of the art of ancient
times. It is the appreciation of the sculp-
ture of ancient Egypt and of Greece, of
solid form rather than modeled form.

"There is something encouraging about
the tendency of today. It is the fact that in
the household art is more and more consid-
ered. There are many magazines published
today on the decoration of the home; there
are about a dozen in America. The woman
of today is no longer as she was in the
Victorian period. Her taste has been de-
veloped through the study of antiques,
through the collection of antiques, and
through visiting the art museums of the
world."

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DIGEST have become a directory of the art
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The Great Calendar of American Exhibitions

[Herewith are included, whenever announced, all competitive exhibitions, with closing dates for the submission of pictures.]

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Montgomery, Ala.

ALABAMA STATE FAIR—
Nov. 5-12—Southern States Art League.

Los Angeles, Cal.

LOS ANGELES MUSEUM—
Oct.—California Water Color Society's annual; paintings and carvings, Peter Krasnaw; water colors, Barse Miller; prints lent by Merle Armitage.
Nov.—California Art Club's annual; paintings, Rockwell Kent; prints, Arthur B. Davies.
March—Tenth annual Print Makers Exhibition. Last receiving date, Feb. 7.
BILTMORE SALON—
Oct.—Selected work by California artists.
Nov.—Painters of the West.
EBELL CLUB—
Oct.—Paintings, Charles Reiffel.
Nov.—Harvey Coleman, Marion Wachtel.
NEWHOUSE GALLERIES—
Oct.—American portraits by Stuart, Sargent, Bellow, Chase.

Pasadena, Cal.

PASADENA ART INSTITUTE—
Oct.—Pasadena Society of Artists; Otto Schneider, George Demont Otis, Mrs. E. H. Haynes; Gladys Carson's batiks.
GRACE NICHOLSON GALLERIES—
Oct.—Chinese paintings, prints, Japanese porcelain.
Nov.—Charlton Fortune, Beanding Sloan, Julian Iler, Aaron Kilpatrick, Loren Barton, Wah Ming Chang, Yoshida Sekido; modern etchings from Ferargil Galleries.

San Diego, Cal.

FINE ARTS GALLERY—
Oct.—San Diego Art Guild; water colors, Charlton Fortune.

San Francisco, Cal.

CAL. PALACE OF THE LEGION OF HONOR—
Nov.-Dec.—Taos Society of Artists.
BEAUX ARTS GALLERY—
Sept. 26-Oct. 17—Paintings, Rinaldo Cuneo; group show by members.
EAST WEST GALLERY—
Oct.—Theatre Arts Collection; African Sculpture.
PAUL ELDER & CO.—
Oct. 1-15—Portrait drawings of children, Dorothy Richer, Jerusalem.
S. & G. GUMPS GALLERY—
Oct.—Paintings, Frances S. Brown, Emile Sievert Weinberg; prints by Daumier.
Nov.—Paintings, Gustaf F. Liljestrom.

Santa Barbara, Cal.

ART LEAGUE OF SANTA BARBARA—
Oct. 8-20—Woodblocks and etchings, Franz Geritz.
Oct. 22-Nov. 3—Chinese and Korean paintings.
Nov. 5-17—Craftworkers' Association.
DENVER ART MUSEUM—
Oct.—Stage and Costume Designs; locally owned paintings; Katherine Langhorne Adams.

Washington, D. C.

CORCORAN GALLERY OF ART—
Oct. 28-Dec. 9—Eleventh Biennial Exhibition of Contemporary American Oil Paintings; entries close Sept. 24; address Corcoran Gallery.

Wilmington, Del.

WILMINGTON SOC. OF THE FINE ARTS—
Oct. 10-Nov. 10—Delaware Artists and Pupils of Howard Pyle.

Coral Gables, Fla.

BLUE DOME FELLOWSHIP—
Nov. 15-29—Summer work of members.

Atlanta, Ga.

HIGH MUSEUM OF ART—
Oct.—Paintings, drawings by John Costigan; paintings and etchings from Macbeth Gallery.
Nov.—Paintings by Valentin Zubiaurre.

Macon, Ga.

MACON ART ASS'N—
Nov. 13-27—Southern States Art League.

Ft. Dodge, Ia.

AMERICAN FEDERATION OF ARTS—
Sept. 27-Oct. 30—Landscapes, William P. Silva; embroidery, Japanese prints.

Davenport, Ia.

MUNICIPAL ART GALLERY—
Nov. 15-Dec. 1—Fac similes of drawings by old masters (A. F. A.).

Chicago, Ill.

ART INSTITUTE OF CHICAGO—
To Dec. 1—Four centuries of etching and engraving; prints and drawings from Deering collection; prints from Buckingham collection.
Oct. 15-Dec. 1—Edward B. Butler memorial.
Oct. 25-Dec. 16—Annual exhibition of American paintings and sculpture.
ARTHUR ACKERMAN & SON—
Oct.—Old English Glass Pictures.
CHICAGO GALLERIES ASS'N—
Oct. 9-31—Jessie Arms Botke and Cornelius

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Springfield, Ill.
SPRINGFIELD ART ASS'N—
 Oct.—Thomas Condell loan collection.
Indianapolis, Ind.
PETTIS GALLERY—
 Sept. 17-29—George Baker.
 Oct. 1-13—C. Warner Williams.
Richmond, Ind.
ART ASSOCIATION OF RICHMOND—
 Oct. 14-28—Contemporary paintings (A. F. A.).
Cedar Rapids, Ia.
THE LITTLE GALLERY—
 Oct.—Paintings, Anthony Buchta, Josef Froula.
Topeka, Kan.
 Oct. 15-30—Nat'l Academy paintings (A. F. A.).
Alexandria, La.
CENTRAL LOUISIANA FAIR—
 Oct. 15-20—Southern States Art League.
New Orleans, La.
ISAAC DELGADO MUSEUM—
 Nov.—No-Jury exhibition by members of the Art Association of New Orleans.
 Dec.—Paintings by Albert Gos, auspices Art Association of New Orleans.
Portland, Me.
SWEAT MEMORIAL MUSEUM—
 Oct.—Exhibition of etchings.
 Nov.—Paintings by faculty of Grand Central School of Art.
Baltimore, Md.
BALTIMORE MUSEUM OF ART—
 Oct.—Water colors by Davidson; sculpture by Cavacos.
 Nov.—American modernist paintings; water colors by Raskin.
PURNELL ART GALLERIES—
 Indefinite—Contemporary etchings, with frequent change of exhibits.
Boston, Mass.
MUSEUM OF FINE ARTS—
 Oct.—Zorn etchings; Greek gems; recent gift of Sargent drawings.
 Oct. 24-Dec. 9—Gilbert Stuart centenary.
BOSTON ART CLUB—
 Oct. 18-Nov. 10—Contemporary American Paintings.
CASSON GALLERIES—
 Oct.—Marines by Tyler; etchings, Frank W. Benson, Laura Knight.
SOCIETY OF ARTS AND CRAFTS—
 Oct. 4-10—China Painters Guild. Oct. 11-17—Josef Wojtowicz, photographs; Oct. 18-24—F. G. Hale, jewelry.
Hingham Center, Mass.
THE PRINT CORNER—
 Sept. 19-Oct. 13—Lithographs by Alfred Hutt, Albert W. Barker and Hoyland Bettinger.
 Oct. 17-Nov. 10—Etchings of Morocco by Thomas Handforth; prints by Howard Cook.
JAMES D. GILL—
 Oct.—Special exhibition of paintings.
Springfield, Mass.
CITY LIBRARY—
 Nov. 10-25—Tenth annual exhibition of the Springfield Art League; out-of-town exhibits at expense of exhibitors; address League.
Worcester, Mass.
WORCESTER ART MUSEUM—
 Oct. 7-28—Annual exhibition of Worcester artists.
Detroit, Mich.
DETROIT INSTITUTE OF ARTS—
 Oct.—Print Makers Exhibition.
 Dec. 3-9—Thumb Tack Club.
 Dec.—Exhibition of Contemporary French Prints.
WILLIAM O'LEARY GALLERIES—
 Oct. 1-10—"Heads" by F. Dvorak.
 Oct. 12-25—Landscapes, Al. Manais.
 Oct. 25-31—Paintings by Schreyer.
Grand Rapids, Mich.
GRAND RAPIDS ART GALLERY—
 Oct.—Paintings by Southern California artists;

sculpture, Angel Maria de Rosa; silk hangings, Mr. and Mrs. Wm. J. Kingma; etchings, W. H. W. Bicknell, Martin Lewis.
Kansas City, Mo.
FINDLAY ART GALLERIES—
 Indefinite—Paintings and etchings by foreign and American artists.
St. Louis, Mo.
ST. LOUIS ARTISTS' GUILD—
 Sept. 30-Oct. 16—Charles Franklin Galt.
 Oct. 16-Nov. 17—Small paintings and sculpture by members.
 Nov. 22-Jan. 1—Annual Salon.
NEWHOUSE GALLERIES—
 Until Oct. 15—Paintings by W. M. Chase.
MAX SAFFRON ART GALLERIES—
 Indefinite—American and foreign paintings.
Omaha, Neb.
ART INSTITUTE OF OMAHA—
 Oct.—Danish national exhibition.
 Nov.—Water colors, Boston artists; new acquisitions of Institute.
 Dec.—Nebraska Artists' 7th annual.
New London, N. H.
TRACY MEMORIAL—
 Oct. 15-Nov. 15—American paintings (A. F. A.).
Montclair, N. J.
MONTCLAIR ART MUSEUM—
 Sept. 29-Nov. 4—12th Annual Exhibition of Paintings, Water Colors and Sculpture by Artists of Montclair and Vicinity.
Hopewell, N. J.
HOPEWELL MUSEUM—
 Sept.-Oct.—Rare old shawls.
Newark, N. J.
NEWARK MUSEUM—
 Indefinite—Primitive African art; medal making; chessmen; necklaces 4000 B. C. to 400 A. D.; Japanese art.
 Sept. 29-Oct. 13—Soap sculpture.
CANTEUR ART GALLERIES—
 Sept.-Oct.—Paintings and prints.
Ridgewood, N. J.
ART STUDENTS' GUILD—
 Oct. 1-15—Paintings, Howard Dohrman, Jr.
 Oct. 28-Nov. 2—Helen Sewell.
Santa Fe, N. M.
MUSEUM OF NEW MEXICO—
 To Oct. 15—Paintings, Frank G. Applegate, Art Plummer; etchings, Beulah Stevenson.
Brooklyn, N. Y.
BROOKLYN MUSEUM—
 Nov. 20-Jan. 1—Paintings by the New Society; work by Bavarian painters.
PRATT INSTITUTE GALLERY—
 To Oct. 13—Paintings and drawings by students.
Buffalo, N. Y.
 To Oct. 14—Paintings by Canadians.
 Oct. 7-22—Water colors, Sears Gallagher; embroideries.
Elmira, N. Y.
ARNOT ART GALLERY—
 Oct.—Water colors, George Pearse Eunis.
New York, N. Y.
METROPOLITAN MUSEUM—
 Oct. 2-28—International exhibition of ceramic art.
 From Oct. 15—Works of Goya.
AINSLIE GALLERIES—
 Until Nov. 30—Special exhibition of Inness, Wyant, Thayer, Robinson, Murphy, Tryon; special exhibition, Hals, Rubens, Fragonard, Gainsborough, Lawrence.
ANN AUDIGER'S GALLERY—
 Sept. 20-Nov. 1—Paintings by Alta West Salisbury; American antiques.
BARCOCK GALLERIES—
 Oct. 1-13—Paintings, D. M. Hughes.
 Oct. 15-27—Paintings, Robert Philipp.
BROWN-ROBERTSON & CO., INC.—
 Indefinite—Color prints by British and American artists; paintings.

D. B. BUTLER & CO.—
 Oct.—Mezzotints by Hurst; also work by S. Arlent Edwards, Wilson, et al.
DE HAUKE & CO., INC.—
 Oct. 1-20—Water colors, Paul Signac.
EHRRICH GALLERIES—
 To Nov. 15—Old masters.
FRANKIL GALLERIES—
 To Oct. 15—Colorado notes, Ernest Lawson.
 Oct. 15-Nov. 1—Paintings of Southwest, Kenneth Adams; woodblocks from Paris; American sculpture.
GRAND CENTRAL GALLERIES—
 Oct. 24-Nov. 7—Bronzes, Charles M. Russell.
 Nov. 20-Dec. 8—Members' prize exhibition.
THE GALLERY OF P. JACKSON HIGGS—
 Paintings by old masters; ancient sculpture; Greek, Roman, Syrian, Egyptian glass and antiquities.
HOLT GALLERY—
 Oct. 15-Nov. 3—Detroit Society of Women Painters.
FREDERICK KEPPEL & CO.—
 Oct. 3-27—Etchings by contemporary artists.
KLEEMANN'S GALLERIES—
 Indefinite—Etchings by modern masters.
KRANSHAAR GALLERIES—
 Oct. 1-15—Modern French artists.
 Oct. 22-Nov. 3—Dunan Ferguson.
LITTLE GALLERY—
 Oct. 8-20—Pewter.
 Oct. 22-Nov. 3—Wood carvings and bronzes by Prof. Franz Barwig.
JOHN LEVY GALLERIES—
 Indefinite—Ancient and modern paintings.
MACBETH GALLERY—
 Oct. 16-20—Canadian water colors, Olaf Olson.
MILCH GALLERIES—
 To Oct. 20—Paintings and sculpture by American group; wood blocks by Gustave Baumann.
 Oct. 22-Nov. 3—Paintings, H. M. Rosenberg.
MONTROSE GALLERY—
 Oct. 8-27—Paintings by Jack Van Ryder.
MORTON GALLERIES—
 To Oct. 15—Paintings by Pollet, Henri, Nura, Blanche, Trunk, et al.
CORONA MUNDI—
 Oct. 14-Nov. 1—Hindoo artists.
NATIONAL ACADEMY OF DESIGN—
 Nov. 27-Dec. 16—Winter exhibition.
NATIONAL ASSN. OF WOMEN PAINTERS & SCULPTORS—
 Oct. 22-Nov. 3—General exhibition.
NEWHOUSE GALLERIES—
 Oct.—Wayman Adams.
PEN AND BRUSH—
 Oct. 1-15—Paintings, sculpture, Gertrude Boyle Kanno.
PORTRAIT PAINTERS' GALLERY—
 Portraits by 21 painters.
PUBLIC LIBRARY—
 May 3-Nov.—Durer and contemporary print makers; in room 316, recent additions to print collection; until further notice in main corridor, 3d floor, American historical prints.
ROBERTSON-DESCHAMPS GALLERY—
 To Oct. 15—Water colors, etchings, Paul Brown.
SALMAGUNDI CLUB—
 To Oct. 15—Annual summer show.
 Oct. 26-Nov. 9—Annual display of pencil drawings, etchings, black-and-whites, sanguine sketches and lithographs.
JACQUES SELIGMANN & CO., INC.—
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E. & A. SILBERMAN—
 Until Jan. 1—Old masters and antiques.
VIMRAY GALLERIES—
 Oct. 15 through autumn—Wetherfield collection 17th and 18th century English clocks.
WESTON GALLERIES—
 Regular exhibitions of contemporary art; old masters.
WYTHE GALLERIES—
 To Oct. 6—Drawings, Adriaan Lubbers.
 Oct. 8-20—Bird prints, audubon.
WILDENSTEIN & CO.—
 Oct. 15-Nov. 4—Paintings by Modigliani, loaned by Mr. and Mrs. Chester Dale.
 Oct. 20-Nov. 9—Paintings by Pierre.
HOWARD YOUNG GALLERIES—
 Indefinite—Selected group of important paintings.
Rochester, N. Y.
MEMORIAL ART GALLERY—
 Oct.—Ramon and Valentin Zubiaurre; Dutch paintings, tapestries; Russian ikons, Byzantine primitives.
Cincinnati, O.
CINCINNATI MUSEUM—
 Oct.—Contemporary French prints (A. F. A.); wood carvings, Carl Hallsthammer.
Cleveland, O.
CLEVELAND MUSEUM—
 Oct.—Paintings and water colors; XVIIIth C. French and Italian prints; art of North American Indians; laces.

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Sept. 28-Oct. 13—"Fifty Books of the Year,"
Printing for Commerce; paintings, sculpture
by faculty of Institute school.
To Oct. 15—Exhibit by Institute school faculty.
Oct. 20-Nov. 3—Christmas cards, Art Alliance.

Toledo, O.

TOLEDO MUSEUM OF ART—
Oct.—International Water Color Exhibition;
Selected Water Color Exhibition.
Nov.—Oriental Art; Camera Club; Old and
Modern Prints.

Youngstown, O.

BUTLER ART INSTITUTE—
Oct.—Paintings of clipper ships.

Norman, Okla.

UNIVERSITY OF OKLAHOMA—
Oct. 1-15—Primitive African sculpture.

Toronto, Ont.

ART GALLERY OF TORONTO—
Oct.—Color wood blocks, Elizabeth Keith (A.
F. A.).

Philadelphia, Pa.

PHILADELPHIA ART ALLIANCE—
Continuously on view: Contemporary American
sculpture; contemporary American paintings,
auspices Circulating Picture Club.
ART CLUB OF PHILADELPHIA—
Oct. 25-Nov. 7—American Institute of Archi-
tects and "T" Square Club.
PA. ACADEMY OF FINE ARTS—
Nov. 4-Dec. 9—26th Annual Exhibition Philadel-
phia Water Color Society and 27th Annual
Exhibition Pennsylvania Society of Miniature
Painters; entries close Oct. 6.
Jan. 27-March 17—124th annual exhibition of
oils and sculpture.
PRINT CLUB OF PHILADELPHIA—
To Oct. 13—Etchings by Karl Dehmann.
ALANSLIE GALLERIES—
Oct.-Nov.—Ten paintings by George Inness;
early American and English portraits.

Pittsburgh, Pa.

CARNEGIE INSTITUTE—
Oct. 18-Dec. 9—27th International.
J. J. GILLESPIE CO.—
To Oct. 6—Paintings, Margaret F. Spencer.
Oct. 1-10—Etchings by Arthur B. Davies and
Rosamund Tudor.

Providence, R. I.

RHODE ISLAND SCHOOL OF DESIGN—
Oct. 5-31—Fiftieth anniversary show.
NATHANIEL M. ROSE GALLERIES—
Oct. 1-22—Marines by Stanley Woodward.

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Columbia, S. C.

COLUMBIA ART ASSOCIATION—
Oct. 12-29—Southern States Art League.

Brookings, S. D.

S. D. FEDERATION OF WOMEN'S CLUBS—
Oct.—Color wood cuts, Rigen Read (A. F. A.).

Memphis, Tenn.

BROOKS MEMORIAL ART GALLERY—
Oct.—Harry Hoffmann's paintings (A. F. A.);
etchings by Warren Davis.

TRI-STATE FAIR—

Oct. 13-20—Metropolitan's loan (A. F. A.).

Chattanooga, Tenn.

INTERSTATE FAIR—
Oct. 1-6—Southern States Art League, aus-
pices Chattanooga Art Assn.

Nashville, Tenn.

NASHVILLE MUSEUM OF ART—
Oct.—Color prints for schools (A. F. A.).
Nov. 16-30—Southern States Art League.

Houston, Tex.

MUSEUM OF FINE ARTS—
Oct.—Water colors, A. H. Knighton-Hammond;
monoprints, Antonio Guarino; etchings, Ben-
son Moore.
Oct. 6-20—Small soap sculpture.
Dec.—Both groups. Southern States Art League.
HERVOG GALLERIES—
Oct.—European still life paintings; Daum and
Lalique Glass.

San Antonio, Tex.

WITTE MEMORIAL MUSEUM—
Nov. 15-Dec. 1—Water colors, Isabel Whitney.
SAN ANTONIO ART LEAGUE—
Oct.—Paintings, Xavier Gonzales; etchings.

Salt Lake City, Utah

MERRILL HORNE GALLERIES—
Oct.—J. T. Harwood's Mediterranean paintings.
NEWHOUSE HOTEL GALLERIES—
Oct.—Colored etchings, J. T. Harwood; oils,
Corinne Damon Adams.

Norfolk, Va.

NUSBAUM GALLERIES—
Oct.—Old Virginia maps and jewelry.

Milwaukee, Wis.

MILWAUKEE JOURNAL GALLERY—
Oct.—Summer work of Wisconsin artists.

Oshkosh, Wis.

OSHKOSH PUBLIC MUSEUM—
Oct.—1st annual, Fox River Valley Artists.

Madison, Wis.

MADISON ART ASSOCIATION—
Oct.—Wisconsin Artists.



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California Painter Returns

Daisy M. Hughes is returning to California after a two years painting trip in Northern Africa, France, Italy and Corsica, which was crowned by an exhibition at the Galeries Georges Petit in Paris that drew encomiums from the critics, especially from Charles Kunstler of *Figaro* and Georges Bal of the Paris edition of the *New York Herald*. The latter called her an artist of "decided talent," with a palette "full of finesses, which gives her meridional landscapes great charm."

Miss Hughes, after studying in Paris at the Ecole d'Art et de Dessin, was an instructor at the University of California, which work she gave up to study under George Elmer Browne.

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A New Archipenko



"Young Girl." Bronze by Alexander Archipenko.

America at last is to see a comprehensive exhibition of the sculpture and paintings of Alexander Archipenko, whom many regard as the first among American Modernists, and whose schools, first in Berlin and Paris and afterward in New York, have served to give Modernism the dignity of method and discipline.

Many will remember having been shocked by the revolutionary treatment of form which Archipenko used a few years ago, when, in search of expression and decorative beauty, he literally turned the human figure "inside out" and presented concave masses where nature's curves are convex. Such an example was "Glorification of Beauty," which THE ART DIGEST reproduced in its first number, in November, 1926. In his very latest work, which will be included in the exhibition which will open at the Anderson Galleries, New York, on Oct. 16, the sculptor turns to the older convention, and, like Matisse and Picasso, even verges toward the primitive. Yet one feels the boldness of the early experimenter in the daring with which he breaks the mass of the arm of the "Young Girl," presented above, in order to hold together the "significant form" of his conception.

There is even a more striking work, a ceramic that, though small, has the terrific strength of a Michelangelo, which THE ART DIGEST will be privileged to reproduce when the exhibition is held.

Swedish Exhibition at Riga

A representative exhibition of Swedish art will be held at Riga in October and November. The Lettish government, with the co-operation of Sweden, organized it to aid understanding between the two peoples.

Poland Has Its Own Da Vinci Puzzle

How Poland has come into possession of a prodigious amount of art through the return by Russia of the treasures carried away by Catherine and her successors was told in the last number of THE ART DIGEST; and also that many of the nation's old masters will provide controversies for the experts. One of these pictures is "Lady With an Ermine," which some ascribe to Leonardo da Vinci and others give to some one of his followers, such as Luini, Boltraffio, and Ambrogio Preda. The picture is supposed to be a portrait of Cecilia Gallerani, and to have been painted in Milan in 1492.

But did the painter—supposing he was Leonardo—enact a psychological performance such as makes the "Mona Lisa" the most fascinating picture in the world? Is the presence of the ermine, provider of royal raiment, a compliment to the lady, or quite the contrary? An ermine is a blood-sucking little animal and no fit companion for rabbits, rats or hens. It is the European equivalent of the weazel.

Even the art world should enjoy this much of science in relation to the ermine: that it changes its color from summer-mottled to self-protective winter-white, not by shedding its fur, as other animals do, but by turning loose a lot of wicked little phagocytes to devour the pigment in the hair.



"Lady With an Ermine." Ascribed to Leonardo da Vinci.

Parsimony in 1616

When Sir William Dugdale, Warwickshire antiquary, found that the seated statue of Shakespeare in the Stratford church was the work of Gerard Johnson or Janssen, he gave a clew which others have followed, down to the present time, and have revealed that the poet's sculptor was the son of a still greater carver, Gerard Janssen, who emigrated from Holland to England in 1567, established a studio at Southwark, married an English wife and founded a family which for nearly a century filled the churches with effigies of the dead, many of them incomparable works of portraiture.

The subject is reviewed by Mrs. Esdaile in the London Times, and she points out that Shakespeare's executors picked the worst and probably the cheapest sculptor of four brothers, and probably paid £5 for the sandstone effigy, whereas it is recorded in documents published in 1927 that John, the best one, executed an alabaster tomb for another family, "with seven life-sized kneeling figures painted in gilt," and with a fine architectural setting, for only £16 10s. Therefore it appears that the parsimony of Shakespeare's representatives cheated posterity.

The writer tells of the discovery of "hundreds of monuments from the Johnson studio. Most of these are in alabaster, enriched with paint and gilding, some are in painted sandstone; and as the artistic careers of the family cover the years from 1570 until the outbreak of the Civil War in 1642, we are able to codify a surprisingly large proportion of the neglected but glorious works of art which fill our churches. The use of inlays and panels of contrasted marble, or of paint to imitate them; of marble pillars and pilasters to support a moulded, carved, or inlaid cornice on which rests a decorative shield of arms often surmounted by a skull and flanked by small allegorical figures; an

astonishing skill in the production of fine and accurate portraits, based either on paintings or (where the monument was erected in its subject's life-time) on studies from the life; a delicate taste in decoration, often taking the form of panels carved with emblems in low-relief; these are some of the points established as characteristic of the school to which we owe Shakespeare's monument.

"Four types of portrait are used upon these tombs: the recumbent effigy, the grandest and incomparably the most costly; the kneeling figure, the commonest of all; the portrait bust; and the seated figure in some characteristic attitude. By the grace of Heaven it was this, the rarest and most interesting form of English monument, that was fixed upon by Shakespeare's representatives. The city children of the 17th century could not be more certain that Nicholas Johnson's glorious figure of John Stow in St. Andrew Undershaft, pen in hand, sitting at his desk, was that of the writer of the greatest book on London ever published than the children of Stratford that there, in their church, was Mr. Shakespeare writing his famous works.

"Shakespeare's long connection with the Southwark theatres must have made him a familiar figure to the famous Southwark sculptors, and it was perfectly natural for his representatives to go to a member of the family for his monument; but we have a real grievance against those representatives nevertheless. They employed the youngest, probably the cheapest, and certainly the least competent of the Johnson brothers (the father was now dead), and they allowed him only the cheapest of materials. Sandstone can be used with admirable decorative effect in architectural sculpture, but for the finer details of portraiture it is quite unsuitable, and it is probably safe to say that the finest sandstone portrait in our churches cannot compare for beauty and accuracy with even a second-rate representation in alabaster or marble."

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